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PREFACE

ŚISUPĀLAVADHA is one of the five popular Mahākāvyas in Sanskrit literature, the other four being Kālidāsa's two poems Raghuvamśa and Kumārasambhava, Bhāravi's Kirātārjuniya and Śrī Harsha's Naishadha. A popular saying which gives a comparative estimate of the literary merits of the three poets—Daṇḍin, Kālidāsa and Māgha runs as follows:—

दण्डिनः पदलाङ्घ्रियं भारवेर्यगौरवम् ।

उपमा कालिदासस्य माघे सन्ति त्रयो गुणाः ॥

This saying which places Māgha even above Kālidāsa is of course prompted by an undue predilection for Māgha. But there is a substratum of truth underlying the same. How far the saying can be justified is left for the reader himself to find out. Another saying can be referred to which places Māgha above Bhāravi. It runs thus—

तावद्वा भारवेर्भाति यावन्मापस्य नोदयः ।

The light of Bhāravi shines so long as Māgha does not come to the field. This, like the previous one, is an overgenerous remark in favour of Māgha.

That Māgha has copied Bhāravi in several respects will be apparent to readers interested in comparative criticism. We shall refer to a few;

examples in which Bhāravi has served as a model for Māgha. Bhāravi begins his poem with the word शिवः. So does Māgha. Bhāravi employs the word लक्ष्मी in the closing stanza of every sarga in his poem. So does Māgha use the word श्रीः. The First canto in both the poems is composed in the वंशस्य metre. In the Second Canto in both the poems, political science is discussed in detail, in the speech of Bhīmasena in the one, and in the speech of Uddhava in the other. The arrival of Vyāsa at the residence of Yudhishthira in the Dvaita Vana is closely imitated by Māgha in the arrival of Nārada at Kṛṣṇa's residence and in the ensuing conversation. Corresponding to the description of the Himālaya mountain in Bhāravi, there is the description of the Raivataka mountain in Māgha. Similarly, there is a description of Jalakṛīḍā in the 8th canto of both the poems; similarly, of the evening and of the moonrise in the 9th Canto in both. Likewise there are descriptions of drunken revelry, love-sports and the like. Having had Bhāravi for his model, Māgha has no doubt improved upon him a good deal. Just as Māgha is stated to have superseded Bhāravi, the same saying goes on to declare that Māgha was superseded by Naishadha.

उदिते नैपथे काव्ये क माघः क च भारविः ।

Of course it is patent that this saying does not seriously mean anything.

The peculiar features of Māgha are the reconditeness of his style, the abundance of grammatical peculiarities and the richness of his vocabulary. By a study of Māgha the reader is bound to get into intimate touch with the intricacies of grammar and a mastery over difficult words. A word once employed is as far as possible avoided a second time, and if need be, its synonym alone will be used. Consequently there is a popular saying—

नवसर्गगते माघे नवशब्दो न विद्यते ।

When the reader reaches the ninth sarga of Māgha there will be no new word for him. A few illustrations from the first canto given hereunder, will make it clear. To denote fire, the following words are used:—हविर्भुक्, जातवेदस्, अग्नि and तनूनपान् in verses 2, 20, 54 and 62 respectively. Similarly, to denote the Sun, the following words are used: अनूष्मारधि, पतङ्ग, निद्राघ्यामन्, सहस्रमान्, रवि, तपन, सहस्ररश्मि and अहस्कर in verses 2, 12, 24, 27, 38, 42, 53, and 58 respectively. The words used to denote a cloud are पशोयर्, घन, सटिवात् and अम्युद in verses 4, 7, 12 and 19 respectively. To denote the Moon, the following words are used:—चन्द्र, चन्द्रमस्, ताराधिष, दुर्गारमूर्ति, निशाकर and इन्दु in verses 5, 16, 20, 21, 25 and 59 respectively. To denote Lord Śrī Kṛṣṇa, the poet has used as many different epithets as possible on different occasions:—हरि, चक्रिन्, अच्युत, देवकीपुत्र, भाद्रिण, विरान्त-

and also

धृतिसमधिकमुचै पद्यम पीडयन्त
सततमृपमहीन भिन्नकीकृत्य पङ्क्तम् ।
प्रणिजगदुरकाकुध्रावकस्तिग्यकण्ठा
परिणतिमिति एतरेर्मागधा माधवाय ॥

Canto XI-1.

With regard to the date of Māgha, it may be observed that Ānandavardhana, the author of Dhvanyāloka, who is known to have lived in Kashmir in the latter half of the 9th century cites the following two ślokas from Magha —

प्रासाङ्ग्यं परिपतन्परितो निकेतापुमिर्न वैध्विदपि धग्विभिरदवधि ।
तस्यै तथापि न मुग कचिद्व्रनानामाकर्णपूर्णनयनेपुदत्तेक्षणभी ॥

Canto V-26

and

रम्या इति प्राप्तवती पताका रागं विविधा इति नर्चयन्ती ।
गस्यामसेवन्त नमद्वलीका राम वधूमिर्बन्धनीर्युवान ॥

Canto III 53

That he can be taken back even a century earlier is established by the following citations from Magha in the Kavyalankara Sutra Vṛtti of Vāmana who lived in the 8th century A D

कुयेन नागेन्द्रमिवेन्द्रवाहन (I 8) निरेस्तटि वानिव तावदुचकैर्जवेन
पीडाहुदतिष्ठदच्युत (I 12) सित सितिग्रा सुतरा मुनेर्वपुर्विसारिमि
सौधमिवाप सम्भयन् । दिजावलिब्याजनिशाकराशुमि पुर्विस्मिता वाच
मवोचदच्युत ॥ (I 25) मुत्तेन प्रितेनन (I 71)

On the strength of these data the probability is that Māgha flourished in the latter half of the 7th

century A.D. The references to Māgha in 'Bhoja Prabandha' of Ballāla Pandita and Prabandha Chintāmaṇi of Jainamerutuṅgāchārya may be brushed aside as mere fiction. With regard to the heredity of Māgha, 'Prabhāvakacharita' of Prabhāchandra throws some light. Māgha was a native of Guzerat and an inhabitant of a city therein named Śrīmāla. King Varmalāta was a ruler there, and his minister was Suprabha. Suprabha had two sons, Datta and Śubhaṅkara. Datta's son was Māgha, and Śubhaṅkara's son was Siddha. These details are confirmed by Māgha himself in the last five ślokaś of Śīśupālavadha in which he gives a brief outline of the history of his family.

Mylapore, Madras.
1st July 1935.

C. SANKARA RAMA SASTRI

॥ श्रीः ॥

महाकविश्रीमाधप्रणीतः

॥ शिशुपालवधः ॥

प्रथमः सर्गः ।

श्रियः पतिः श्रीमति शसितुं जग-

जगन्निवासो वसुदेवसच्चिनि ।

वसन् ददर्शवतरन्तमम्बरा-

द्विरण्यगर्माङ्गभुवं मुनिं हरिः ॥ १ ॥

1. Hari, the lord of Lakshmi and the abode of the Universe, living in the glorious house of Vasudeva for restoring order in the world, saw the sage (Nārada), son of Hiranyagarbha descending from the sky.

शिशुपालस्य वधः शिशुपालवधः The slaying of Śiśupāla. The title of the Kāvya is शिशुपालवधः masculine and not शिशुपालवधम् neuter as given in other editions of the book. That the title is masculine in gender is borne out by the last stanza of the 19th sarga which is couched in चक्रवन्ध, a wheel-like shape into which

the diagram containing the letters of the stanza can be arranged. The stanza runs thus:—

सत्त्वं मानविशिष्टमाजिरमसादाल्लभ्य भव्यः पुरो
लब्धाधक्षयशुद्धिरुदरतरनीवस्तभूमिमुदा ।
मुक्त्वा काममपैस्तभीः परमृगन्याधिः स नादं हरे-
रेकीधैः समकालमभ्रमुदयी रोपैस्तदा तस्तरे ॥

At the relevant places in the diagram occur the following letters in order:—

1st foot letter 6—शि	1st foot letter 14—ल
2nd „ „ 6—शु	2nd „ „ 14—व
3rd „ „ 6—पा	3rd „ „ 14—घः

Vide the diagram printed in the N. S. P. edition of the book between pages 472 and 473 in the 19th Sarga. It is therefore clear that the poet himself has given the title in the masculine gender by identifying the contents with the book. वाच्यवानकयो-
मेदोपचारान्.

Accordingly the commentator Mallinātha in commenting on the last verse of this Kāvya interprets the passage therein—काव्यं व्यपन्नं शिशुपालवधपाणिधानम्
३९ शिशुपालवध इत्यभिधानं यस्य तत्तथा.

Perhaps we may also attempt to justify the neuter gender in a strained way thus:—शिशुपालस्य वधः
शिशुपालवधः, तमधिकृत्य कृतमिदं काव्यं शिशुपालवधम्. The suffix अण्
in the meaning of 'the composition relating to' is laid down by Pāṇini's sūtra—अधिकृत्य कृते मन्थे and drops

by the Vārtika—*दृष्टव्यायिकाभ्यः प्रत्ययस्य बहुलम्*. The neuter gender comes in by the rule—*दुषि युक्तव्यक्तिवचने*. To justify this derivation the word *आख्यायिका* in the said Vārtika has to be construed in the broad sense of any literary work and not in the narrow sense of prose-work. Otherwise the form will be *शैशुपालवपम्*.

Sanskrit writers generally begin their works with a Maṅgala. Maṅgala is of three kinds :—*आशीस्*, *नमस्कृया* and *वस्तुनिर्देश*. *आशीस्* is the invocation of the deity to confer blessings on the reader, poet or spectator, and this is ordinarily resorted to at the beginning of dramas. The first śloka of Śākuntala *या दृष्टिः...* is a typical example of this kind of Maṅgala. The second kind of Maṅgala, *viz.* *नमस्कृया* lies in paying homage to the deity nearest at heart to the poet. The opening verse of Raghuvamśa is an example of the same—*वागर्षाविद...* *वस्तुनिर्देश*, the third kind of Maṅgala, consists in a mere reference to some sublime object. The oft-quoted example of this last kind of Maṅgala is to be found in the first verse of Kumārasambhava—*अत्युत्तरम्वा....* Here the sublime Himavān who is almost on a par with gods is referred to. Applying this test, it may be easily seen that in the first verse of Māgha now under consideration, we have *वस्तुनिर्देश*, inasmuch as there is a reference to the momentous meeting of Nārada with Kṛṣṇa which serves as the root-cause of the destruction of Śūpālā which is the

ultimate goal in the work. Further there is also the use of the auspicious word श्रीः at the beginning. The object of Maṅgala at the beginning is supposed to be a happy completion of the work taken on hand without impediments.

श्रियः पतिः. Prose order. श्रियः पतिः जगन्निवासः जगत्
शासितुं श्रीमति वसुदेवस्य निवसन् हरिः अम्बरात् भवतरन्तं हिरण्यगर्भाद्भुवं
मुनिं ददर्श । हरिः मुनिं ददर्श. Hari saw the sage. हरि
here of course means Viṣṇu or Kṛṣṇa. The word
हरि has several meanings. Vide Amara :—यमानिलेन्द्र-
चन्द्रार्कविष्णुसिद्धाशुषाजिषु । शुक्लाहिकपिमेकेषु हरिर्ना कपिले त्रिषु ॥. मुनि-
is derived from the root मन्. मननान्मुनिरुच्यते. ददर्श Per-
fect 3rd person singular of दृश् to see. Conjugate :—
ददर्श ददशतुः ददृशुः, ददर्शिय-ददृष्ट ददशतुः ददश, ददर्श ददशिव ददशिम.
The first adjective of Hari is श्रियः पतिः Lord of
Lakṣmī. He is naturally lord of Lakṣmī, and parti-
cularly in Kṛṣṇāvatāra he is the lord of Rukminī,
and Rukminī is no other than Lakṣmī. Vide
Viṣṇupurāṇa :—राघवत्वे भवेत्सीता रक्मिणी कृष्णजन्मनि. The next
adjective is जगन्निवासः = जगतां निवासः the abode of all
the worlds. The idea is that Viṣṇu holds the entire
universe in his belly. The same idea is more
elaborately brought out later on in the verse दुर्गान्तकाल
(Canto I, verse 23). जगत् Accusative singular. शासितुं
Infinitive of purpose of शास् to rule. The governance
of the world is to be effected by the punishment of
the wicked and protection of the good. Vide
Gītā :—परित्राणाय सात्त्विकीं विनाशाय च दुष्कृताम् । धर्मसंस्थापनार्थाय क-

अभवामि युगे युगे ॥ The purpose of the avatāra itself is
 that. वसुदेवस्य सद्य तस्मिन् वसुदेवस्यनि वसन् masculine,
 present participial form of वस् to dwell. वसन् = वस् +
 वाप् + शत् + नुप्. Present participles are formed by
 adding भत् to Parasmaipada roots and भान् to
 Atmanepada roots. Vide Pāṇini :—लटः शतृशानचादय-
 मासमानाधिकरणे. How is वसुदेवस्य ? श्रीमति Locative
 singular of श्रीमन्. श्रीः अस्य अस्तीति श्रीमत् glorious. Vide
 Pāṇini :—तदस्यास्यस्मिन्निति ननुप्. Note the Nominative
 singular of श्री is श्रीः whereas that of स्त्री is only स्त्री.
 Which sage did Kṛṣṇa see ? हिरण्यस्य गर्भः हिरण्यगर्भः.
 Hiraṇya is the golden egg of the Universe, and its
 garbha is Brahma, he having come out of it. अत्रात्
 भवतीति अत्रम्भुः one born of limbs—the son. हिरण्यगर्भस्य अत्रम्भुः
 तं हिरण्यगर्भाद्भुवं. Nārada is traditionally reputed as
 the son of Brahmā. Vide Bhāgavata :—उत्तमाचारदो अक्षे
 दक्षोऽमुष्ठात्स्वयंभुवः. How is Nārada ? अम्भरात् From the
 sky. अवतरन्तं Descending, accusative singular of
 अवतरत् masculine, present participle of वृ with अव.
 After the 1st and 4th conjugational signs अ and य,
 the Present participial suffix भत् take अनुमगम before
 all the terminations of the Nominative case and the
 singular and dual terminations of the Accusative case
 in the masculine gender. Vide Pāṇini :—अप्यनोर्नित्यम्.
 When did Kṛṣṇa see the sage ? कदाचित् at one time,
 understood. In this verse Hari, the container of
 the whole universe is described as contained in the
 small house of Vasudeva. Hence there is the figure

of speech known as अधिक which occurs where the contents are bigger than the container. Definition:—
 आचाराधेययोरातुरूप्याभावोऽधिको मतः. There is also the figure of speech known as विरोध inasmuch as there is contradiction in the receptacle of the whole world living in a portion of it.

गतं तिरस्त्रीनमनूरुसारथेः

प्रसिद्धमूर्ध्वज्वलनं हविर्भुजः ।

पतत्यधो धाम विसारि सर्वतः

किमेतदित्याकुलंभीक्षितं जनैः ॥ २ ॥

2. The march of the Sun is crosswise. The upward blaze of the fire is well-known. But this lustre extending on all sides falls downward. What is this? — Thus did the people behold in dismay.

गतं तिरस्त्रीन. In this śloka the poet describes the wonder of the people on seeing the sage descending from the skies. अविद्यमानो जन्तु यस्य सः भनूः. Aruna is called भनूः, because he has no thighs. भनूः सारथिः यस्य भनूत्सारथिः the Sun, because Aruna is his charioteer. तस्य भनूत्सारथेः. गतं is the abstract noun form of the root गम् formed by the application of Pāṇini:—नपुंसके गावे क्. When the suffix व(क) is added to Anīṭ roots ending in र् or म्, the final र् or म् drops. Vide Pāṇini:—अनुदात्तोपदेशवनतितनोत्यादीनामनुनासिक्योपो धल्लि किति. Examples. पन् गत, रत, नम् गत, यम् गत, रम् रत. Abstract nouns formed

by the addition of the suffix क always take the neuter gender. गतं—गति means gait. तिर्यगेर तिरश्चीनं—तिर्यक्+श्च. Nouns ending in the root अम् take ईन् optionally in र्चाच्, if they do not denote a दिक् or quarter. Vide Pāṇini:—विशाषाच्चैरदिनिनयाप्. Examples:—प्राक् प्राचीनं, प्रत्यक् प्रतीचीनं, अग्राक् अवाचीनं, अवार् अवाचीनं. तिरश्चीन has the same meaning as तिर्यक् crosswise. The Sun's gait is across the sky, i.e. from east to west. हविः शुद्धे इति हविर्भुक् तस्य हविर्भुजः. हविस् means the sacrificial materials like Samit, ghee, charu and grain which are offered in the fire. Fire is called हविर्भुक्, because it consumes Havis. ऊर्ध्वं ज्वलनं ऊर्ध्वज्वलनं Flaming upward. The fire's gait is always upward. As contrasted with the gait of the Sun and the fire, the lustre which is now witnessed by the people spreads in all directions and descends from the sky. धाम Lustre. इदं तु understood, before धाम. Note the different meanings of धाम given by Hemachandra:—धाम रसो गृहे देहे स्थाने जन्मप्रगाढयोः. Vide Amara:—तेजो धाम गदो विगा, सर्वतः—एवास् दिक्षु. The Ablative suffix तस् is sometimes used in the Locative significance. Vide Pāṇini:—इतराभ्योऽपि दृश्यन्ते. विभुं नीलम् अरयेति विसरि—वि-सृ+इत्. पतत्यथो धाम विसरि is actually cited in Siddhānta Kaumudī under Pāṇini:—दृश्यन्तो विनिराच्छेत्ते. अवः Indeclinable meaning 'down.' पठति Present tense 3rd person singular of पठ 1st conjugation, Parasmaipada. किम् एतत्? What is this, a lustre which

is 'neither the Sun nor the fire.' बहुलं adverbial adjunct to ईक्षितं. ईक्षितं is the Impersonal form of ईक्ष्. Besides the active and passive voices—कर्तरि and कर्मणि prayogas, there is a third method of employing verbs, which goes by the name of भावेप्रयोग or Impersonal form. Transitive verbs or सकर्मकधातुः can be used either in the Active or Passive voice. Intransitive verbs or असकर्मकधातुः can be used in the Active voice or in the Impersonal form. The root दृश्, to see, is ordinarily a transitive verb, but it is used intransitively in the context. Intransitive verbs comprehend roots which do not admit of an object or which dispense with the object, it being so very well-known, or in which an object is not intended by the author. Vide the following Kārikā—

धातोर्धनन्तिरे इतेर्धातुर्धनोवत्प्रहात् ।
प्रतिद्वेरादिवक्षातः कर्मणोऽकर्मिण्य क्रिया ॥

In the context the object of दृश् is not intended to be conveyed.' Hence it is to be treated as an Intransitive root which admits of भावेप्रयोग. ईक्षितं therefore means ईक्षितं कर्तुं. It was seen. It is also possible to treat ईक्षितं 'seen' as the Past passive participle of ईक्ष्, adjectival to मुनि in the previous śloka. In this case both the verses must be treated as a single sentence, and they will be termed collectively a युग्म. युग्म, त्रयः, चत्वारः and पुनः respectively denote two, three, four or more verses forming one sentence. Vide

the following definition—*द्राव्या युष्ममिति प्रोक्तं त्रिभिः श्लोकेदि-
शेषकम् । इत्यादि चतुर्भिः स्यात्तत्त्वं कुलकं मतम् ॥* *जनैः ईक्षितं*
“People saw.” The doer or *कर्ता* of the act denoted by
a verb in the Impersonal form takes the Instru-
mental case as in the Passive voice. Here the Sun
and Fire are *उपमान*, and the sage *उपमेय*. Since the
उपमेय is described to have additional qualities as
compared to the *Upamāna*, the figure of speech in this
verse is *व्यतिरेक*. Vide *Kāvyaaprakāśa* :—*उपमानाद्यन्वयस्य
व्यतिरेकः स एव सः*. Mallinātha states that Divākara in
his commentary on *Vṛttaratnākara* adds before this
verse the following two feet :—*दिवा कृतात्मा किमयं दिवाकरो
विद्युमरोचिः किमयं हुताशनः*, and cites the whole as an
example of a verse with six feet.

चयस्त्विषामित्यवधारितं पुरा

ततः क्षरीरीति विभावितकृतिम् ।

विष्णुर्विभक्तावयवं पुमानिति

क्रमादमुं नारद इत्यबोधि सः ॥ ३ ॥

3. Recognized at first as a heap of lustre,
then as a sentient being with a body when the form
was espied, and then as a man on the limbs being
distinguished, him did the Lord gradually identify
as Nārada.

चयस्त्विषा...The gist is that the Lord concluded
who it was. *विष्णुः सः पुरा विच* Genitive plural of

स्त्रिप् feminine, meaning lustre. Vide Amara:—**स्युः** प्रमाद्युचिस्त्रिङ्माभादुचिर्पुतिदीप्तयः. चयः Heap. इति अवधारितं. Ascertained, Past passive participle of the causal of **सृ** with अव adjectival to **सृ**. At the outset the Lord took him to be a heap of lustre. The next step in the discovery is referred to in the next pāda. **ततः** then. **ततः** is formed by adding the Ablative suffix **तस्** to the pronoun **तद्**. Vide Pāṇini:—**पश्य्या-स्तसिङ्**. The final **ङ्** of the pronoun **तद्** drops before **तस्** by the rule **त्यदादीनामः**. **ततः** in the context means 'when he came nearer.' विभावित्ता आकृतिः यस्य तं विभावित्ता-कृतिं. One whose form was grasped. अत एव शरीरी इत्यवधारितं. शरीरम् अस्यास्तीति शरीरी—शरीर+इत् in the मत्वर्थ. Vide Pāṇini:—अत इतिठनी. Now he comes to be known as an animate being. The next step is mentioned in the third foot. विमत्ताः अवयवाः यस्य तं विमत्तावयवं One whose limbs are distinctly perceived. अत एव पुमान् इति अवधारितं. Now, the object comes to be identified with a man. पुमान् Nominative singular of **पुंस्**. **अमुं** Accusative singular of **अद्स्** masculine. Decline:—**अमी अम् अमी. अमुं अम् अमुत्.** **कृत्वाद्** Gradually. **कृत्वा** refers to the several stages in discovery already referred to. **नारद इति अगोपि.** Know him as Nārada. The several stages in discovery are described to have been gone through by the Lord, treating him as an ordinary person. Of course the Lord knows everything from the beginning. Since the accusative significance is conveyed by **इति**, **नारद** takes the.

Nominative case. Vide Mallinātha—नारदस्य वर्मलेपि-
निपातशब्देनानिहितत्वाच्च द्वितीया. ऋषोषि Aorist 3rd person
singular of रुष् 4th conjugation, Ātmanepada, its-
alternative form being ऋषुद्. Conjugate—ऋषुद्-ऋषोषि
अमुत्साताम् अमुत्सत, अमुदाः अमुत्सायाम् अमुक्षुम्, अमुत्ति अमुत्सहि
अमुत्साहि. The चिञ्चिक्त्वं in the 3rd person singular is due
to दीपजनबुधपुरितायिष्यायिभ्योऽन्यतरस्याम् and the dropping of त
to चिणो लृक्. This root रुष् 4th conjugation Ātmanepada.
Aniṭ is different from रुष् 1st conjugation Para-
maipada Set. This and the succeeding seven verses
form one Kulaka in which all the said seven verses
describe the sage and consequently are adjectival to
अमु in this verse.

नवानधोऽधो घृहतः पयोधरान्

समूढकर्पूरपरागपाण्डुरम् ।

घृणं घृणोत्क्षिप्तगजेन्द्रकृचिना

स्कृटोपमं भूतिसितेन शम्भुना ॥ ४ ॥

4. Who, appearing white like the dust of
camphor heaped up just lower down huge fresh
clouds, bore for ■ while the clear likeness of Śiva,
white with sacred ash, with the lordly elephant's
skin worn above on gay occasions (dances).

नवानधोऽधः. नवान् Fresh i.e. water-bearing,
adjectival to पयोधरान्. नवान् is used to convey the
exceeding blackness of clouds. घृहतः Big, Accu-
sative plural, also adjectival to पयोधरान्. * Decline :—

- बृहन् बृहन्तो बृहन्तः, बृहन्तं बृहन्तो बृहन्तः. धरन्तीति धराः, पयसा धराः
 • पयोधराः. धर is formed by adding पचायच्. The word
 • should not be derived as पयो धरन्तीति. In that case
 कर्मण्यच् will apply, and the form will be पयोधार. Vide
 • Siddhāntakaumudī under कर्मण्यच्—कथं तर्हि गङ्गाधरभूषरादयः,
 कर्मणः शेषत्वविवक्षायां भविष्यन्ति. The reduplication of उपरि,
 अधि or अधस् has the effect of making a noun governed
 • by them take the Accusative case. Vide Vārtika :—
 उपसर्वतमीः कार्यं पिशुपर्यासिषु त्रिषु। द्वितीयाद्वेदितान्तेषु ततोऽन्मनापि
 दृश्यते ॥. The Indeclinables उपरि, अधि and अधस् get
 reduplicate when in addition to the respective
 senses denoted by them the idea of proximity is
 intended to be conveyed. Vide Pāṇini :—उपर्वप्यधतः
 सामीप्ये. Hence पयोधारान् अधोऽवः means 'below the
 clouds and very near them.' समुदः कर्पूरस्य परागः, स इव
 पाण्डुरः सै समुदकर्पूरपरागपाण्डुरं. समुद is the Past passive
 participle of वद् with सै to heap. Vide Viśva :—समुदः
 दुजिते भुजे. अत एव, consequently, understood. क्षणं
 At that moment, accusative of time according to
 Pāṇini :—कालाघ्नौरत्यन्तसंयोगे. क्षणेषु उद्विगता गजेन्द्रस्य कृतिः देन
 देन क्षणोद्विगतागजेन्द्रकृतिना adjectival to शम्भुना. क्षण in the
 context means a festive occasion, and it refers in
 particular to the dance (Tāṇḍava) of Śiva. Its
 other meanings are 'a minute' and 'leisure.' Vide
 Amara :—निर्व्यापारास्थितौ कालविशेषोत्सवयोः क्षणः. उद्विगता Worn
 • on the upper portion of Śiva's body. It is tradition-
 ally believed that Śiva wears a tiger's skin for his

lower cloth and an elephant's skin for his upper cloth, the latter being the skin of Gajamukhāsura slain by him in battle and worn as a trophy. Hence Śiva is called शार्ङ्गवर्मान्तर and गजवर्माणरीय. भूयः शितः तेन मृदिसितेन. Śiva's body is white, being besmeared with sacred ashes मृदि means मल in the context, its other meaning being पेशव. Vido. Amara—भूतिर्ममनि वंशदि. समुदा. स्फुटा उपमा यस्य तं स्फुरोपमं. Since उपमा denotes likeness, the noun governed by it i. e. समु takes the Instrumental case. Vido Pāṇini.—हृत्कार्येणुलोपमाभ्यां तृतीया च. Words conveying similarity govern the nouns in the Instrumental or Genitive case, but not the words तुला and उपमा. When these two words are used, the nouns governed by them take the genitive case alone. In the context the word उपमा is used. Hence how to get over the exception? The answer is that तृतीया comes by the rule सहस्रउपमान, treating सह as understood. This is how the objection is met in Praudhamanoramā. There is also another answer that can be suggested. The prohibition of तृतीया for nouns governed by तुला and उपमा is restricted to nouns denoting the Upameya e. g. तुला उपमा वा हृत्कार्य नास्ति. In the context शय is Upamāna, and hence the तृतीया is permissible. This is how the author of the Māghavyākhyā संदेहविशेषि justifies the Instrumental case. Nārada's body is white like Śiva's. When he comes down the cloud, his lower portion is.

सुवर्णमृत्नाकलिताधराम्बरां

विदम्बयन्तं शितिवाससस्तनुम् ॥ ६ ॥

6. Who, wearing a girdle made of the yellow Muñja grass, himself being white in colour, and wearing a deer's skin of the hue of collyrium, imitated the (white-coloured) body of Balarāma (lit the black-clothed) with the lower garment tied up by the golden girdle

पिशङ्गमौञ्जी. Here the poet compares Nārada's body to that of Balarāma. Nārada's body is white,
as also that of Balarāma. a wears a black
a wears a black
being made of
Munja grass. Likewise the girdle of Balarāma is-
yellow, being made of gold. सुवर्णस्य विभारः मौञ्जी A girdle-
made of Muñja grass. The Mauñji girdle is pre-
scribed for a Brahmachārin of the Brahmin caste,
similarly a bow-string for a Kshattriya bachelor, and
flax or cotton girdle for Vaiśya. Vide Manu—मौञ्जी
विभारमा शुद्धा काया विप्रस्य मेखला । धनियस्य तु मौञ्जी ज्या वैश्यस्य
शयतान्तरी ॥ (Manu II-42). पिशङ्गा मौञ्ज्या युज्यते इति.
पिशङ्गमौञ्जीयुक् तं पिशङ्गमौञ्जीयुजं qualifying Nārada. मौञ्जी =
सुवर्ण + अङ् + टोप्. मौञ्जीयुक् = मौञ्जी + युक् + क्त्वि. Vide Pāṇini :—
सत्त्वदिप्. अङ्ना उभिः यस्य तं अङ्गनपठति qualifying Nārada.
अङ्गनपठतिरिव पुठिः यस्य तत् अङ्गनपठि adjectival to एणाजिन—
एणाजिनं अजिने. यत्प्राप्तं derived from यत् to wear

(वस आच्छादने) 2nd conjugation, Ātmanepada in the present participle. अत एव understood. शिति वासः यस्य सः शितिवासाः Balarāma. तस्य शितिवाससः. तनुं विदम्बयन्त. Nārada imitates the body of Balarāma. How is Balarāma's body ? सुवर्णस्य सूरं सुवर्णमूर्तं, तेन आकलितं अपराम्बरं यस्यास्तां सुवर्णसूत्राकलितापराम्बरां. विदम्बयन्तं = विडम् + णिच् + णप् + णाच् + अम्. विडम्ब is a धातु ending in अ belonging to the घुरादि group. Vide Siddhānta Kaumudī :—बहुलमेतन्निर्दर्शनम् (ग. सू. 208), अदन्तधातुनिर्दर्शनमित्यर्थः । बाहुलवादन्येऽपि बोध्याः । तद्यथा—पर्णं विभक्तं. एवं आन्दोलयति प्रेक्ष्णोलयति विडम्बयति अवधीरयति इत्यादि. The wearing of the black antelope's skin is prescribed for a Brahmin bachelor. Vide Manu—कार्ण्यरीखनास्नानि सर्माणि वस्त्रचारिणः (Manu II-41).

विदङ्गराजाङ्गरुर्हैरिवायतै-

हिरण्मयोर्वीरुहवृद्धितन्तुभिः ।

कृतोपवीतं हिमशुभ्रमुषकै-

र्षेन घनान्ते सटितां गणैरिव ॥ ७ ॥

7. Who, with Upavīta made of the fibrous tissues of the plants growing on golden meadows, elongated like the wings of Garuḍa, himself being white like snow, appeared like a cloud high up (in the sky) in autumn, accompanied by a number of lightnings.

विदङ्गराजाङ्ग. The sacred thread of Nārada is dealt with in this verse. Nārada with his golden

white, and the upper portion being covered with clouds appears black. Śiva's upper body is also covered with the elephant's skin and hence appears black. Hence the analogy between Nārada and Śiva in dance. Śiva's dance is a well-known tradition in Hindu theology. Tāṇḍava is a masculine dance associated with Śiva. Lāsya is a feminine dance associated with Umā.

दधानमम्भोरुहकेसरघुती-

जटाः शरच्चन्द्रमरीचिरोचिषम् ।

विषाफपिङ्गास्तुद्दिनस्यलीरुहो

धराधरेन्द्रं प्रतर्हीतवीरिव ॥ ५ ॥

5. Who, bearing a lot of matted hair, like in hue unto the lotus fibre, and himself possessing the resplendency of the autumnal Moon's beams, appeared like the Himālaya mountain containing heaps of herbs, yellow due to ripeness, grown on its snowy slopes.

दधानम्. Nārada being white corresponds to the Himālayas. His matted hair being yellow corresponds to the ripe creepers on the Himālayas. अम्भोवि रोहतीति अम्भोरुहं Lotus. रुह - रुह् + क Vido Pāṇini:— इत्यथरात्रीधरः कः. अम्भोरुहस्य केसराः The filaments of lotus. जटा घुतिः अम्भोरुहकेसरघुतिः, अम्भोरुहकेसरघुतिरिव घुतिः यावां ताः अम्भोरुहकेसरघुतयः. Vido Vārtika:—तस्यमुपमानरूपेणदस्योत्तरपद-लोपय. ताः अम्भोरुहकेसरघुतीः adjectival to जटाः, दधानं

FIRST CANTO

Present active participle of धा to bear, 3rd conjugation Ātmanepada. But how is he himself ? शरदः चन्द्रः, तस्य मरीचिरिव रोचिः यस्य तं शरच्चन्द्रमरीचिरोचिः. The rays of the autumnal Moon will be pure white, and the sage is also like wise. चन्द्र derived from the root चदि आहृदि. अत एव understood. विपाकेन पिप्पाः विपाकपिप्पाः Yellow due to ripeness, adjectival to मन्तीतलीः. दुहिनयुक्ता स्थली दुहिनस्थली, an instance of शाकपार्थिवादि compound where the middle word drops e. g. शाकप्रियः पार्थिवः शाकपार्थिवः. स्थली is a natural site, whereas स्थला is an artificial plot. Vide Pāṇini :—जानपद... . दुहिनस्थल्या इन्तीति दुहिनस्थलीरहः Decline—रह् रही रहः. रह् = रह् + क्प्. This also qualifies मन्तीतलीः = मन्तीतली ततयः ताः Heaps of creepers. Vide Amara :—बही शु मन्तीतली. दधानं, is to be imported from the first half of the verse. परन्तीति यराः, यरायाः यराः यरायराः, तेषां इन्द्रः तं यरायरेन्द्रं. Mountains are called यरायरा, because they hold the Earth tight. Himavān is the king of mountains. इव (स्थिते). Compare this with the first verse in the 3rd canto of Kirātārjunīya where the sage Vyāsa with his yellow matted hair is compared to a cloud with lightning in moonlight.

ततः शरच्चन्द्रमरीचिरोचिः प्रोत्तुमिवोद्युवात्तम् ।
विभ्राग्मानीतल्वं पितृश्रीश्रंदास्तदित्यन्मिनामुवाहम् ॥

पिशुङ्गमौञ्जीपुञ्जमर्जुनच्छविं
वसानमेणाजिनमञ्जुनपद्मि ।

sacred thread is compared to an autumnal cloud with lightning.. कृते उपवीतं येन तं कृनोपवीतं Of what is the Upavīta made? रोदन्तीति रुहाः = रुह् + कृ. Vide Pāṇini:—इगुपधाप्रोक्तिरः कृ. हिरण्यस्य विहारः हिरण्यमी, तस्यां उर्व्यां रुहाः, तासां वल्लीनां तन्तुभिः हिरण्ययोर्वीरुद्वह्निवन्तुभिः. His Upavīta is made of the fibre of creepers growing on golden earth. It means that the Upavīta consists of delicate wires of gold. Or, हिरण्ययाः उर्वीरुहाः वल्लयः, तासां तन्तुभिः By the threads of golden trees and plants. How are the golden threads? बायतैः Long. Like what? विद्वज्जनां राजा विद्वज्जगः, तस्य अङ्गुलीः विद्वज्जग-
 ङ्गुलीः इव Like wings of Garuḍa. By way of authority for the employment of अङ्गुली to mean wings, vide Amara:—गल्पवृक्षचक्रः पत्रं पतत्यङ्गुली. Garuḍa has a golden body, and his wings are therefore golden. In view of the proverbial hugeness of Garuḍa's body, it may be easily imagined that his wings are very long. However, the reference here must be to Garuḍa who is the vehicle of Viṣṇu and not to the other birds of his species. दिग्भ्यश्च पुत्रः तं दिग्भ्यश्च
 adjectival to Nārada. घ्नानाम् अन्तः तदिदम् अन्तः means शरदि. तदिनां अन्तः (उपलक्षितं). इयमेः Indeclinable meaning उर्य used adjectivally to घ्नं cloud. इय, स्थितं understood. आसन् = आ-यम् + त. Vide notes on अन्तं in the second śloka. उपवीत Past passive participle of उप- ध्ये (ध्येन् शेरणे) + कृ. ध्येन् being यञादि takes संप्रसारण before त which is ॥ कृ. Vide Pāṇini:—यञिस्त्वयिञादीनां मित्रि.

निसर्गचित्रोज्ज्वलसूक्ष्मपद्मणा
 लसद्विसन्धेदसिताङ्गसङ्गिना ।
 चकासत् चारुचमूचवर्भणा
 कुयेन नागेन्द्रमिवेन्द्रवाहनम् ॥ ८ ॥

8 Who, with a beautiful antelope's skin provided with the naturally multi-coloured, bright and fine hair, and coming into contact with his limbs which are as white as the shining pieces of lotus stalks, shone like the king of elephants, the vehicle of Indra (Airavata) with his housings

निसर्गचित्रोज्ज्वल Here Nārada with his skin-garment is compared to Airavata with his housings. कुयेन इय means housings generally comprising a five-coloured carpet Vide Amara — प्रव्यास्तरणवर्णं परिस्तीम. पुषा द्वयो इन्द्रवाहनं नागेन्द्रमिव चकासत् Narada shines like the elephant of Indra इन्द्रस्य वाहनं इन्द्रवाहनम् नागानां इन्द्र तं नागेन्द्र इन्द्र here means श्रेष्ठ The lord of elephants. This refers to Airavata who is pure white in colour. चकासत् Decline—चकासत् चकासती चकासत, चकासन् etc चकासत् is the masculine present participial form of चकास (दीप्ति) which being a चक्षिण is an अभ्यस्त and consequently prevents पुमात्त in सत् Vide Panini — चक्षिणादयं चक्ष् and चाभ्यस्तान्छु Through what does Narada shine thus? चाम्पु चक्षु चर्मण चक्षुश्चर्मण Through the beautiful skin of an antelope गुणानि corresponds to इय How is the black deer's skin? निगर्ग चिदाचि

उज्ज्वलानि सूक्ष्माणि पद्माणि यस्य तेन निसर्गचित्रोज्ज्वलसूक्ष्मपद्मणा.

It abounds in shining tender hair which is of different colours by nature. Further how is it ?

विसृज्य छेदः विसृज्येदः, लसत्पासौ विसृज्येदः, स इव नितं, तादृशं अत्रं, तस्मिन् (सहः भस्यास्तीति) सञ्जी तस्मिन् लसद्विसृज्येदसिवाप्तसङ्गिना.

It is in contact with the body of Nārada which is white like a cut piece of lotus-stalk.

इन्द्रवाहनं Generally ऋ, ऋ, ॠ or ॡ has the effect of cerebralising an immediately following न in the same word. This णत्व takes place also when they

are intercepted by a vowel, or य्, य्, ॠ, ॡ, or any consonant of the guttural or labial class or as many

of these as the case may be, provided the whole is included in a single word. In a compound ending

in वाहन also, the penultimate न is changed to ण if there is ॠ or ॡ in the previous component word of

the compound, provided there is interception only by the letters abovementioned, and such previous

word denotes an object that is taken and carried. Vide Pāṇini :—वाहनमहितात् and its Vṛtti—आरोप्य यदुग्रते

ठदाविस्वाङ्गिमितात्परस्य वाहननकारस्य णत्वं स्यात् । इक्ष्वाङ्गम् । आहितात्

निम् । इन्द्रवाहनम् । इन्द्रस्वामिकं वाहनमित्यर्थः । बहतेत्युटि वृद्धिरिदं सूत्रे

निपातनात् ।—Siddhānta Kaumudī. Hence the absence of णत्व in इन्द्रवाहन suggests that the comparison is only

with Indra's elephant, and not with Airāvata with Indra on his back.

अजस्रमास्फालितवल्लकीगुण-

क्षतोज्ज्वलाद्गुणस्त्राग्निभिषया ।

पुरः प्रवालैरिव पुरितार्धया

विमान्तमच्छस्फटिकाक्षमालया ॥ ९ ॥

9. Who shone with a wreath of white crystal beads variegated by the glowing lustre of the nail of his thumb—glowing due to friction with the strings of his lute strung incessantly—which wreath seemed therefore filled with corals in its upper half.

अजस्रमास्फालित. Here Nārada is described with his wreath of crystal beads in hand. अश्रःस्फटिका इव अश्रः तेषां मालया अच्छस्फटिकाक्षमालया By the wreath of beads in the form of white crystal balls. अक्ष means the seeds of a lotus-like plant. Ordinarily they are called अक्ष. Or, अक्षमाला may be taken as a whole to mean अपमाला or a ring of beads used in japa. अच्छस्फटिकानाम् अक्षमाला तया अच्छस्फटिकाक्षमालया. विमान्त Shining, Accusative singular, masculine of the present participial form of भा with वि. How is the wreath of beads? अजस्र an Indeclinable derived from the root अज् with नम् prefixed and र added. Vide Pāṇini :—नमिक्विप्स्यत्रसप्तमर्द्धि-सपीथो रः and its Vṛtti :—अजिर्नञ्पूर्वः क्रियासातत्ये वर्तते । अजस्रं सप्तम-मित्यर्थः । अजस्रं Incessantly, modifies the action denoted by आस्फालिन्ति. वल्क्या गुणाः वल्कीगुणाः, आस्फालिनाः वल्कीगुणाः, तेषां दत्तेन उज्ज्वलः अद्भुतस्य नयः, तस्य अग्निः निष्रया आस्फालितवल-लीगुणक्षतोज्ज्वलाद्गुणस्त्राग्निभिषया. Nārada is constantly stringing his lute. The strings thus beaten come,

into contact with the nail of his thumb which thereby shines to advantage. The glowing lustre thus emanating from the nail spreads over the upper half of the string of beads. The beads in the upper half of the rosary though made of pure white-crystal, become possessed of a red hue owing to the spread of the lustre of the nail. Hence the upper half seems to be made of corals. प्रवालैः पुर, पुरितम् अर्थं यस्यास्तया पुरितार्थया इव (स्थितया) अलमालया विमान्तं. बलुकी Lute. Vide Amara — बलीया ॥ बली, विपरी सा तु तन्त्रीमि सप्तमि परिवादिनी. गुण in the context means a string. Its several meanings are—a bow-string, quality, three elements of सत्त्व, रजस् and तमस्, valour and other virtues, six gunas, viz, Sandhi and others or ऐश्वर्य and others, rope, subordinate, cook; senses, enjoyment. Vide Amara — सौम्या इत्याभिते सत्त्वशौर्यस-ध्यादिके गुणा. and Kshīrasūman :—रजस्वप्रधानमूर्ध्वोदयमोगेष्वादि. मित्र = मिद् + त्र. Vide Pāṇini — रदाभ्यां मित्रातो न पूर्वस्य तु द. The suffix त immediately following roots ending in र् or द् is changed to न, and the preceding द् also becomes न. अद् अण्, सिद् सिञ्च, छिद् छिन्न, तुद् तुभ, बुद् बुभ and so on. पुरः Indeclinable प्रवाल here means coral. It also means tender sprout. अर्थं neuter means an exact half. अर्धं masculine means a part Vide Amara :—गुरुर्धोऽर्धं समेऽक्षरे पुरित = पू + णिच् + इट् + क For the different meanings of अण्ट, see Hemachandra. अण्टो मन्दके सट्टिरेऽमहेऽच्छट्टमिमुगेऽयं स्फुटिक is specially efficacious of conferring Mukti. स्फुटिको मोक्षद. परम्.

FIRST CANTO



रणद्विराघट्टनया नमस्वतः

पृथग्विमिश्रध्रुतिमण्डलैः स्वरैः ।

स्फुटीभवद्भ्रामविशेषमूर्च्छना-

मवेशमाणं महतीं सुहृर्मुहुः ॥ १० ॥

10. Who was ever and anon looking at his lute Mahatī which by means of Svaras ringing in the blasts of wind and containing distinctly regulated groups of Śrutis exhibited clearly the Mūrccanas of the different grāmas.

रणद्विराघट्टनया. This verse gives expression to a poetic exaggeration that the lute of Nārada emits sweet notes even without his effort. The idea is that the build of the lute is so exquisite. The mere blast of the wind was sufficient to set the lute into play. सुहृः महती अवैतमाण. Nārada's lute is called महती, that of Rudra नालम्बी, that of Sarasvatī वट्ठनी, and that of Ganas इमावती.

ददस्य वीणा नालम्बी महती नारदाय च ।

वट्ठनी ॥ सरस्वत्या गणनां च इमावती ॥

Nārada looks at his own lute in astonishment, because it played without his stringing वमयतः आपटवत् By the noisy contact of the wind. रणद्वि मरैः The seven Svaras are ringing. Further, how are the Svaras? पृथक् विविधानि ध्रुवैर्ना मन्दयानि देवा

तैः पृथग्विभिन्नश्रुतिमण्डलैः. Svaras are seven in number.
Vide Amara :—

निषादर्यभगान्धारपङ्कजमध्यमधैवताः ।

पञ्चमधैवतमी सप्त तन्त्रीकण्ठोरियताः स्वरः ॥

Each Svara consists of a number of Śrutis which are practically the smallest units of sound or microtones. The seven Svaras in order contain 2, 3, 2, 4, 4, 3 and 4 śrutis.

चतुश्चतुश्चतुश्चैव पङ्कजमध्यमपञ्चमाः ।

द्वे द्वे निषादगान्धारी निस्त्रिंशदधैवतौ ॥

स्वरैः. अस्फुटाः स्फुटाः सप्तमाना भवन्त्यः स्फुटीभवन्त्यः, ग्रामाणां विशेषाः ग्रामविशेषाः, स्फुटीभवन्त्यः ग्रामविशेषाणां मूर्च्छनाः यस्यां तां स्फुटीभवद्ग्रामविशेषमूर्च्छनां. Grāma means an association of Svaras just like an association of the members of a family. Grāmas are of three kinds—पङ्कज, मध्यम and गान्धार.

यथा कुटुम्बिनः सर्वेऽप्येकीभूता भवन्ति हि ।

तथा स्वराणां संज्ञोहो ग्राम इत्यभिधीयते ॥

पङ्कजग्रामो भवेदादौ मध्यमग्राम एव च ।

गान्धारग्राम इत्येतद्ग्रामत्रयमुदाहृतम् ॥

नन्यावर्तोऽयं जीमूतः सुमदो ग्रामकास्त्रयः ।

पङ्कजमध्यमगान्धारास्त्रयाणां जन्महेतवः ॥

All the three grāmas are indicated here, and it is only appropriate because Nārada alone can be expected to play the Gāndhāragrāma which is in vogue only in Devaloka. It will therefore be clear that, as among the Śruti, Svara, Grāma and Mūrcehanā, the later ones are respectively larger

than the earlier ones. : मूर्च्छना means the regular ascent and descent of seven Svaras in quick succession i.e. आरोहावरोह.

कृमात्स्वराणां सप्तानामारोहव्यावरोहणम् ।

सा मूर्च्छेयुच्यते प्रामत्या एताः सप्त सप्त च ॥

प्रामत्रयेऽपि प्रत्येकं सप्त सप्त मूर्च्छना इत्येकविंशतिमूर्च्छना भवन्ति ॥

Here ends the Kulaka. ✓

निवर्त्य सोऽनुव्रजतः कृतानती-

नतीन्द्रियज्ञाननिर्विर्णमःसदः ।

समाप्तदत्तादितदेत्यसंपदः

एदं महेन्द्रालयचारु चक्रिणः ॥ ११ ॥

11. Having sent back the denizens of heaven that followed and bowed to him, he, a storehouse of prophetic intuition, reached the abode of Vishṇu, charming like the abode of Mahendra,—of Vishṇu who had crushed the glory of demons.

निवर्त्य सोऽनु. इन्द्रियं अतिक्रान्ताः अतीन्द्रियाः Objects which are beyond the senses by reason of distance, time, subtlety or otherwise. This is an instance of गतिसमास. Vide Vārtika :—अलादयः नान्तायर्षं द्वितीयया. The word इन्द्रिय neuter, at the end of गतिसमास takes the same gender as that of the noun it qualifies. अर्थाः being the implied noun qualified by अतीन्द्रिय, the compound takes the masculine gender by the rule द्विगुप्राप्तापञ्चार्द्धगतिसमासेषु परस्मैप्राप्ताप्रतिषेधो वाच्यः. अतीन्द्रियाणां

ज्ञानं, तस्य निधिः अतीन्द्रियज्ञाननिधिः A storehouse of the knowledge of objects beyond the reach of senses. सः Nārada, नमसि सीदन्तीति नमःसद्ः Denizens of heaven i.e. Devas. नियत् इन्declinable past participle of the causal of कृत् with नि, having sent back, or preventing the Devas from following him. How are the Devas ? कृता आनतिः यैस्तान् कृतानतीन् Who bowed to him. अनुव्रजतः Who were following, Accusative plural of the Present participle of गृह् with अनु. चक्रे अस्यास्तीति चक्री One who has discus for his weapon i.e. Kṛṣṇa. तस्य चक्रिणः पदं Abode. समागच्छत् Reached, Aorist 3rd person singular of गच्छ् with सम् and आ. In the Aorist अच् intervenes between the root and the termination since गच्छ् is लृटिन्. Vide Pāṇini:—पुपादिगुतापुटितः परस्मैपदेयु. Nārada came to the house of Kṛṣṇa. How is Kṛṣṇa ? सादिता दैत्यानां संपन्न येन तस्य सादितदैत्यमण्डः He has crushed the glory of Asuras. How is Kṛṣṇa's home ? महेन्द्रस्य आलयः, स इव चारु महेन्द्रालयचारु Accusative. It is charming like the home of Indra.

पतत्पतङ्गप्रतिमस्तपोनिधिः

पुरोऽस्य यावन्न भुवि व्यलीयत ।

गिरेस्तटित्वानिव तावदुच्चकै-

र्जेवन पीठादुदतिष्ठदच्युतः ॥ १२ ॥

12. The sage like a falling Sun had scarcely set his foot on the ground in front of Hari when

the Lord hastily rose from his high seat like a cloud from a mountain

पतत्पतङ्ग पतंवासौ पङ्क्त्य पतत्पङ्क्त, स प्रतिमा यस्य स-
 पतत्पतङ्गप्रतिम One who resembles a descending Sun.
 Vide Amara —पतङ्गौ पक्षिभूयौ च तपसा निधि. तपोनिधिः
 A storehouse of penance—the sage Narada अस्य
 Genitive singular of इदम् masculine It refers to
 Hari पुर In front. यावन् न व्ययीयत When he has
 not yet alighted व्ययीयत Imperfect 3rd person
 singular of लीङ् (गती) with वि, 4th conjugation,
 Ātmanepada तावत् Indeclinable meaning by that
 time' अच्युत Hari उच्चैः पीठम् From his high
 seat जवेन In haste उदतिष्ठत् Rose Krishna rose
 from his seat before the sage set his foot on the
 Earth Like what? गिरे From a mountain तटिचान्
 इव Like a cloud तटिन् अस्य सतीति तटिचान् = ताटत् + मनुप्
 by the rule तदस्यास्त्वास्मिन्निति मनुप् The मकार in मनुप् changes
 to वकार by the rule of Panini —वय तस्मिन् does not
 becomes तटिच् before वत्, because तटिन् is भ and not पच्
 by the rule तसौ मचर्थे उदतिष्ठत् The root स्था is
 Parasmaipada When it is prefixed with उद् and
 the sense ultimately got is not 'a rising up,' the root
 takes Atmanepada In the context rising is intend-
 ed So the root does not fall within the operation of
 Panini —उदोऽन्पूर्वकर्मणि Hence it retains its Parasmai-
 pada In this verse the sage is compared to a
 falling Sun, and such a thing is unknown Hence

Daṇḍin and the ancient Ālaṅkārikas declare that the figure of speech is अभूतोपमा. But the later rhetoricians hold that in such cases उत्प्रेक्षा is the figure of speech.

अथ प्रयत्नोन्नमितानमत्फणै-
 धृते कथंचित्फणिनां गणैरघः ।
 न्यधायिपातामभिदेवकीमुतं
 सुतेन धातुशरणौ ध्रुवस्तले ॥ १३ ॥

13. Then towards the son of Devakī, the feet were placed by the son of Brahman on the surface of the Earth borne with difficulty by the multitudes of serpents underneath whose bending hoods were lifted up with a good deal of effort.

अथ प्रयत्नो. अथ Indeclinable meaning afterwards i.e. after Hari rose from his seat to receive Nārada. धातुः सुतेन By the son of Brahmā i.e. Nārada. चरणौ His both feet. ध्रुवः तले On the surface of the Earth. न्यधायिपाताम् Passive voice, Aorist 3rd person dual of धा with नि 'were placed.' Conjugate :—न्यधायि न्यधायिपाताम् न्यधायित etc. Rendered in the Active voice, the principal clause will be धातुः सुतः चरणौ न्यधात्. In what direction were the feet of Nārada placed? देवकीमुतम् अग्नि अभिदेवकीमुतं Towards the son of Devakī, an example of अव्ययीभाव compound Vide Pāṇini :—रुक्मणेनानिपती आग्निमुख्ये. How is the surface of the

Earth on which Nārada placed his feet? प्रयत्नेन उद्धमिताः (तथापि) आनमन्त्यः षण्णः देवा तैः प्रपञ्चोद्धमितामपकलैः. The hoods of serpents are held straight up to hold the weight of the sage, but they droop down owing to the heaviness of the sage. षण्णः एषा एन्तीति षणिः. Serpents are called so, because they have षण्णा or hoods. देवा षणिनां गणैः By the hosts of serpents. The tradition is that Ādiśeṣha, the serpent-king holds the Earth on his head by his thousand hoods. Perhaps other serpents also assist him in the task particularly when the Earth is likely to be weightier by the advent of the sage. अयः Lower down, beneath the Earth. षटे Borne, adjectival to तले. The idea of the serpent groaning under some adventitious weight on the Earth is also spoken of by Kālidāsa in Kumārasambhava.—ततो युवहापिपतेः षण्णैरथः कर्षयिद्वृतभूमिभागः । (III-59). Since the poet exaggerates that the hoods of serpents bent down, the figure of speech in this verse is अतिशयोक्ति.

तमर्घ्यमर्घ्यादिकयादिपूरुषः

सपर्यया साधु स पर्यपूजत ।

गृहानुपेतु प्रणयादभीप्सवो

भवन्ति नापुण्यकृतां मनीषिणः ॥ १४ ॥

14. He, the first and foremost man, heartily worshipped him, the worshippingable by means of—

Arghya and similar offerings of worship. Great men never desire to approach with fondness the houses of those who have not done meritorious acts.

तमर्घ्यं. आदिवासौ पूरय्य आदिपूरय. The first man. सः Hari. अर्घम् अर्हतीति अर्घ्यः तं अर्घ्यं. Vide Pāṇini:—दण्डादिभ्यो यः. तं Nārada who deserves worship. अर्घ्यं द्रव्यं अर्घ्यं = अर्घ + यत्. Vide Pāṇini:—वादार्थाभ्यां यः. Vide Amara.—मूल्ये पूजाविशेषः and यद् तु त्रिष्वर्घ्यमर्घ्यं. अर्घ्यं आदि यस्याः तया अर्घ्यादिकया. The कप्रत्यय at the end is due to the Bahuvrīhi compound. Vide Pāṇini:—शेनादिनामा. सपर्यया By worship beginning with Arghya. सायु adverbial adjunct. पर्यपुजत् Worshipped, Aorist 3rd person singular of पूज् with परि, 10th conjugation. सः + पर्यपुजत् = स पर्यपुजत्. सः and एयः drop their final visarga in Sandhi before any letter except short अ. Vide Pāṇini:—एतत्ततोः सुलोपोऽद्येनन्तमासे इति. The idea in the first half is substantiated by a general statement in the 2nd half of the verse. मनसः ईषिणः मनीषिणः Good men. Note the Sandhi of मनसः + ईषा = मनीषा. Vide Vārtika:—शस्त्रादिषु परस्परं वाच्यं तेषां देः, पुण्यं कुर्वन्तीति पुण्यहन्तः = पुण्य + ह् + क्त्वि. Vide Pāṇini:—सुक्र्मसापमन्त्रपुण्येषु हन्तः. पुण्यहन्तो न भवन्तीति अपुण्यहन्तः Those who have not done meritorious acts. तेषां अपुण्यहन्ता. गृहान्. Vide Amara:—गृहाः पुंलिङ्गं च भूष्येत्. ग्राह्यान् उपैजुं Infinitive of purpose of इ with उप. The परस्पर in उप + एजुं which is likely to apply by एङि परस्परं is prohibited for

the root इ by एत्येव्युट्ठु. अमि आप्त् इच्छन् अमीप्सवः desiderative of आप् न भवन्ति. Good men do not desire to approach the homes of persons who have no merit or virtue. Hence the arrival of great men is a rare thing and must be welcomed by all with enthusiasm. Hence Hari's enthusiasm in receiving Narada. The figure of speech is अर्थान्तरन्यास.

न यावदेतावुदपश्यदुत्थितौ
जनस्तुषाराञ्जनपर्वताविव ।
स्वहस्तदत्ते मुनिमासने मुनि-
विरतनस्तावदभिन्यवीविशत् ॥ १५ ॥

15. No sooner did the people witness them both risen like the snow clad and collyrium clad mountains than did the ancient sage (the Lord) seat the sage (Nārada) facing himself on a seat given by his own hand

न यावदेता Prose order—यावत् जन तुषाराञ्जनपर्वताविव (स्थितौ) एतौ उत्थितौ नोदपश्यन् तावत् विरतन मुनि मुनि स्वहस्तदत्ते आसने अभिन्यवीविशत् एतौ Accusative refers to Nārada and Kṛṣṇa तुषारश्च अञ्जन च, तयो पर्वतौ तुषाराञ्जनपर्वतौ इव Nārada is like the Himālaya being white, and Kṛṣṇa like a mountain of collyrium being black उत्थितौ derived from उद् स्था + क्त (कर्त्तरि) Intransitive verbs generally take the suffix क्त in the active significance. Vide Pāṇini —गलपार्थिर्मनाश्चशाद्वातवमञ्जरद्वार्थतिभ्यश्च,

स्या becomes स्थि before क. Vide Pāṇini :—यतिस्य-
 तिमास्यामिति किति. The initial स् of स्या after उद्
 drops by the rule of Pāṇini :—उदः स्यास्तन्म्योः पूर्वस्य.
 उदपदयत् Imperfect 3rd person singular of दृश् with
 उद्. दृश् takes the substitute पश्य् in all conjugational
 tenses. Before the people saw them both risen-
 तावत् By that time. चिरं भवः चिरंतनः. तन is added to-
 साय, चिर etc. in the sense of भव etc. Vide Pāṇini :—
 सायं चिरं प्राक्षेप्रोऽभ्ययेभ्यष्टुट्पुलौ जुद् च. मुनिः The ancient
 sage i.e. Hari, because in his avatār as Nārāyaṇa
 in days of old he performed penance in the Badari-
 kāśrama. At that time Arjuna also was doing
 penance as the sage Nara there. मुनिं refers to-
 Nārada. स्वस्य हस्तः, तेन दत्तं तस्मिन् स्वहस्तदत्ते. आसने In a
 seat offered with his own hand. अभिमन्युचीविशत्
 Seated him facing himself. Aorist 3rd person
 singular of causal of विश् with अभि and नि to sit.
 facing another.

महामहानीलशिलारुचः पुरो

निषेदिवान्कंसकृपः स विष्टरे ।

श्रितोदयाद्रेरमिसायमुच्चकै-

रचूचुरच्चन्द्रमसोऽमिरामताम् ॥ १६ ॥

16. Sitting on the high pedestal in front of
 the slayer of Kamsa, whose splendour resembled
 that of a big emerald slab, he stole the charm of
 the Moon figuring at nightfall on the mountain of
 rise.

महामहानील. महानील is the superior emerald of Ceylon Agastya says.—सिंहलस्थाकरोद्भूता महानीलस्तु ते स्मृता . महानीलस्य शिला महानीलशिला, महती च सा महानीलशिला च महामहानीलशिला महत् when followed by a noun qualified by it in a Karmadhāraya or Bahuvrīhi compound becomes महा. Vide Panini —आन्महत समा-नाभिरुणजातीययो तस्या रुनिव रक् यस्य तस्य महामहानीलशिलाहचः Krishna resembles a big superior emerald slab in lustre कर्षतीति कृ = कृप् + कृप्, कप्स कृत् कसकृत् The slayer of Kamsa तस्य कसकृप्य पुरः In front of Krishna उषके ad-jectival to विष्टरे On an elevated seat विष्टर = वि स्तृ + अप्. Vide Panini —ऋशेरप. The पच is due to Panini —वृधासनयोर्विष्टर In other meanings, the form will be विस्तर निषेदिवान् Nominative singular of निषेदिवस् masculine, Perfect participle of सद् with नि to sit, adjectival to न Narada. Vide Pāṇini —भाषायां सदवसथुन नि सद् + वसु Decline like पिद्स् The cerebraleation of the initial letter in सद् after नि is due to Panini —सदिरप्रते साय अभिमुख अभिसाय 'face to face with the evening', an example of अव्ययीभाव compound. The evening is referred to, because it will be dark like Krishna उदयस्य अद्रि, उदयाद्रि, ध्रित उदयाद्रि येन तस्य ध्रितोदयादे. चन्द्रमस Of the Moon who has resorted to the mountain of rise. Tradition has it that there is a mountain in the extreme east named उदयगिरि to mark the rise of the Sun and the Moon, and similarly a mountain on the extreme west named अस्तगिरि to mark the sunset and the moonset. अभिरामस भावः

अभिरामता = अभिराम + तल्, तां अभिरामताम्. Vide Pāṇini :—
 तस्य भावस्त्वतलौ त्वान्तं क्लीयं, सत्तन्तं स्त्रियाम्. अवचुरत् Aorist
 3rd person singular of चुर् + लिच् (स्वार्ये). Roots of the
 10th conjugation take च् in Aorist. Since the sage
 is said to capture the lustro of the Moon, the figure
 of speech is निर्देशना.

विधाय तस्यापचितिं प्रसेदुषः

प्रकाममप्रीयत यज्वनां प्रियः ।

प्रहीतुमार्यान्परिचर्यया मृदु-

र्महानुमावा हि नितान्तमर्थिनः ॥ १७ ॥

17. After doing worship to him who was
 thereby pleased, the friend of sacrificers became
 mightily pleased. For, great men are particularly
 eager ever and anon to receive venerable persons
 with cordiality.

विधाय तस्या. यज्वना Genitive plural of यज्वन् =
 यज् + कृनिप्. Vide Pāṇini :—गुणजोर्द्विप्. Vide Amara :—
 यज्वा विधिनेष्टवान्. प्रियः One who is the dear friend
 of sacrificers—पारि, because all sacrifices are cal-
 culated to please him alone. प्रसेदुषः Genitive
 singular of प्रसेदिवत् masculine = प्र-सद् + कृप्. Vide
 Pāṇini :—भाषाया सदवसधुवः. तस्य To Nārada who was
 pleased. अपचितिं Worship. Vide Amara :—पूजा
 नमस्याऽपचितिः. विधाय Indeclinable past participle
 of धा with वि, to do. Indeclinable past parti-
 ciples are formed by adding त्वा (क्त्वा) to simple roots.

and य (ल्यप्) to roots prefixed with Upasargas. Vide Pāṇini :—समासेऽनभ्युत्ते क्तो ल्यप्. On doing worship to Nārada. प्रकामं Mightily, adverb. जग्रीयत् Was pleased, Imperfect 3rd person singular Active voice of प्री to be pleased, 4th conjugation Ātmanepada. Hari's delight on worshipping Nārada is justified by a general statement set out in the second half of the verse. महान् अनुभावः येषां ते महानुभावाः. The आत्व at the end of महत् has been already explained. आर्यान् Venerable persons. परिषर्यया By the offer of worship. अहीदुं = प्रह् + हुमुन्. Infinitive of purpose of प्रह्. The इङागम after प्रह् becomes long except in the Perfect tense. Vide Pāṇini :—प्रहोऽलिटि दीर्घः, नितान्तम्. अभीक्ष्णं अर्थयन्त इति अर्थिनः = अर्थ् + णिनि. Vide Pāṇini :—बहुलमानीक्ष्ये. Or अर्थेनम् अर्थः, पचाद्यच्. अर्थः एषामस्तीति अर्थिनः. The latter derivation is favoured by Mallinātha on the principle इदृतेस्तद्विद्वत्तिर्वलीयसी.

अशेषतीर्थोपहृताः कमण्डलो-

निधाय पाणावृषिणाम्बुदीरिताः ।

अघौघविघ्नंसविधौ पटीयसी-

नतेन सूर्मा हरिग्रहीदपः ॥ १८ ॥

18. Hari received on his bent head, the water collected from all the holy waters and sprinkled by the sage after pouring the same on his hand from his Kamandalu which is highly competent to destroy the multitudes of sins.

अशेषतीर्थो. Nārada has in his Kamandalu water collected from all sacred rivers. He pours it on his hand and sprinkles it on the head of Hari. हरिः नतेनः मूर्ध्ना अपः अपहीत् Hari received the water on his head, bent low. अपः Accusative of अप् feminine which is always plural. Vide Amara:—आपः स्त्री भुक्ति शर्वारि. अपहीत् Aorist 3rd person singular of ग्रह्, to receive, 9th conjugation, Parasmaipada. How is the water? अशेषेभ्यः तीर्थेभ्यः उपहृताः अशेषतीर्थोपहृताः. For the different meanings of तीर्थ, vide Amara:—निपानागमयोस्तीर्थमपिजुष्टे जले शुटी. It has also the following additional meanings जलावतरणमार्गे सत्रिणि अच्यरे पुण्यक्षेत्रे पात्रेऽपि. The water in the Kamandalu is collected from all holy rivers and places like the Ganges, Prabhāsa, Setu and so on. कमण्डलोः Ablative singular of कमण्डलु. कमण्डलु is a pitcher usually carried by ascetics which has a semi-circular handle and a spout. पाशौ निभाय. The ablative in Kamandalu presupposes an additional verb like उद्धृत्य understood. ऋषिणा अभ्युदीरिताः. The water is poured from the Kamandalu into his hand, and then sprinkled. Further अचानामोघाः, तेषां विध्वंसः, तस्य विधिः तस्मिन् अपौषविध्वंसविधौ. अतिशयेन परवः (पद्वयः) पद्वयस्यः ताः पदीयसीः. पद्व Positive, पद्वयस् comparative, पद्विष्ठ superlative. The waters are specially efficacious in destroying the multitudes of sins.

स काञ्चने यत्र मुनेरनुज्ञया
नवाम्बुदश्यामवपुर्न्यविशद ।

जिगाय जम्बूजनितश्रियः श्रियं

सुमेरुशृङ्गस्य तदा तदासनम् ॥ १९ ॥

19. The golden seat where He with his body dark like the fresh cloud sat with the sage's permission, then vanquished the beauty of Sumeru's summit whose splendour was brought into play by the (overhanging) Jambu fruits.

स काञ्चने. Then Hari sits down with the permission of the sage. अम्बु ददातीति अम्बुदः, नयन्वासी अम्बुदश्च नवाम्बुदः, नवाम्बुद इव श्यामं वपुः यस्य सः नवाम्बुदश्चाम्बुदः One whose body is black like a fresh cloud, adjectival to सः which refers to Hari. मुनेः अनुज्ञया With the sage's permission. काञ्चनस्य विकारः काञ्चनं = काञ्चन + अण् (विकारे). तस्मिन् काञ्चने Made of gold. यत्र (भासने) न्यविक्षत The seat on which He sat. न्यविक्षत Aorist of विष् with नि. The Parasmaipada root विष् (6th conjugation) takes Ātmanepada terminations when prefixed with नि. Vide Pāṇini:—नेर्निष्ठाः. तदा भासनं तदा When Hari sat on it. जम्बुवा जनिता श्रीः यस्य तद् जम्बूजनितश्रियं तस्य जम्बूजनितश्रियः, its alternative form being जम्बूजनितश्रियः. Words of the neuter gender ending in द are generally declined like वारि and hence take the तुमागम before terminations beginning with a vowel. But where such words are भावितपुंस्त्व i.e. when the base is applicable to the Masculine gender in the same sense, they take the तुमागम optionally. Vide Pāṇini:—

तृतीयादिषु भाषितपुंस्कं पुंवद्रालवस्य. सुमेतेः शृङ्गं तस्य सुमेरुशृङ्गस्य.
 Vide Amara :—कृतोऽस्त्री लिखरं शृङ्गं. श्रियं जिगाप Perfect
 3rd person singular of जि. We have to conceive of a
 Jambu tree abounding in fruits at the top of Sumeru.
 Sumeru is a golden mountain. Jambu fruits are
 black. Hence the colour of such a peak will be
 golden mingled with the black. So also the golden
 throne with Krishna seated thereon. Hence the
 latter is described to vanquish the beauty of such a
 peak. The alliteration in श्रियः श्रियं and तदा तदासनं
 gives rise to the verbal figure of speech अनुप्रास.

स तप्तकार्तस्वरभास्वराम्बरः

कठोरताराधिपलाम्बनच्छविः ।

विदिद्युते नाडवजातवेदसः

शिखामिराश्लिष्ट इवाम्भसां निधिः ॥ २० ॥

20. He with his garment glittering like
 molten gold and a hue like that of the black spot
 in the full Moon, shone like the Ocean embraced by
 the flames of the submarine fire.

स तप्तकार्तस्वर. Here Hari with his yellow
 garment is compared to the Ocean surrounded by the
 flames of the submarine fire. कृतस्वर A mine of gold. तत्र
 भवं कार्तस्वरं Gold. तप्तं कार्तस्वरं, तद्धत भास्वरं अम्बरं यस्य सः तप्तकार्त-
 स्वरभास्वराम्बरः धौताम्बर इत्यर्थः. ताराणाम् अक्षिपः ताराधिपः The

lord of stars—the Moon. कठोरथासौ ताराधिपथ कठोरताराधिपः
 The Full Moon, तस्य जाम्बून, तस्य छविरिव छवि यस्य स कठो-
 रताराधिपजाम्बूनच्छवि. The spot in the Full Moon
 will be very dark. Hari is of that hue ■ Hari.
 पादबाधा जय बाधय Born of the horse-face स चासौ जातवेदाश्च
 पादबजातवेदा तस्य बाधबजातवेदस शिसानि By the flames
 of the submarine fire बाह्येष्ट अम्मसा निधिरिव, विदिद्युते
 Perfect 3rd person singular of ध्रुव with ■ to shine,
 Ātmanepada

रथाङ्गपाणेः षट्केन रोचिषा-

मृषित्विषः संवलिता विरेजिरे ।

चलत्पलाशान्तरगोचरास्तरो-

स्तुपारमूर्तेरिव नक्तमश्वदः ॥ २१ ॥

21 The halo of the sage mixed up with the
 dense lustre of Krishna shone like the Moon's rays
 at night intercepted by the shaking leaves of a
 tree

रथाङ्गपाणे रथाङ्ग पाणौ यस्य स रथाङ्गपाणि रथाङ्ग means
 चक्र the weapon of Vishnu Hence रथाङ्गपाणि means Krish-
 na तस्य रथाङ्गपाणे, रोचिषा Genitive plural of रोचिस् lustre
 षट्केन By the heap संवलिता Mixed up अने त्विष क्रयि-
 विष The lustrous rays of the sage विरेजिरे Perfect
 3rd person plural of रज् with ■ to shine, Ubhaya-
 padī, 1st conjugation Conjugate—Ātmanepada
 Perfect—वेजे राजे and so on with alternative forms

throughout. The change of the penultimate अ into ए and the dropping of the reduplicated syllable are the peculiar characteristics of the following seven root:—पण् राज् आञ् आश् भ्लाश् स्यम् खन्. Vide Pāṇini:—ज्णा च सप्तानाम्. Like what did they shine? नक्तं Indeclinable meaning 'at night.' तरोः. चलन्ति पलाशानि, तेषाम् अन्तराणि गोचरः येषां ते चकल्पत्यशान्तरगोचराः. पलाश means leaf. तुपारा मूर्तिर्यस्य तस्य तुपारमूर्तेः, अंशवः Rays of the Moon. For a parallel, vide the following description of the confluence of the Ganges and the Jumna in the 13th canto of Raghuvamśa:—कचित्प्रभा चान्द्रमयी तमोभिर्दण्डयाकिरीदैः घबलीकृतेव.

प्रफुल्लतापिच्छनिमैरभीपुमिः

शुभैश्च सप्तच्छदपांतुपाण्डुभिः ।

परस्परेण च्छुरितामलच्छवी

तदैकवर्णाविव तौ बभूवतुः ॥ २२ ॥

22. Possessed of spotless hues mutually blended up by auspicious lustrous rays of the one resembling full-blown Tamāla flowers and of the other, white like the pollen of Saptaparna flowers, both of them became possessed as if of one and the same colour at that time.

प्रफुल्ल. Kṛṣṇa was black, and he resembled the Tamāla flower in hue. Nārada was white and resembled the pollen of Saptaparna flowers. When

Both of them sat facing each other, the lustre of both became blended into one, and both of them seemed to possess one and the same colour. तदा At that time कृष्ण and नारद एक वर्णं ययोस्तौ एकवर्णी इव As if possessed of one hue समुत्पन्नः Perfect 3rd person dual of भू The reason for such an appearance is furnished by the adjective छुरितानल-लब्धी छुरिता भमना उन्नि ययोस्तौ छुरितानललब्धी With their spotless hues blended How blended? परस्पर With each other By what means? अभीष्टुमि By rays How are they? शुभे Auspicious i.e. destructive of sins Further how are they? प्रफुल्लतापिण्डनिभैः प्रफुल्ल is derived from फुल्ल विभक्त्ये by the addition of 'पचाद्यच्' The Past participle of लि पला विशरणी with प्र will be only प्रफुल्ल, for, फुल्ल comes as an Ādesa for पान्त only when there is no Upasarga Vide Pāṇini —अनुपसर्गात्फुल्लसीवहृशोऽप्या प्रफुल्ल तापिण्ड, तेन सहै प्रफुल्लतापिण्डनिभैः an example of निवृत्तमास or a compound of which a dissolution can be had only by way of अव्ययविग्रह निभ denoting 'similar to' comes only at the end of a compound Vide Amara —सुहृत्तरपदे लवरी । निमलकाशनीकाशप्रदीकाशोपमादयः ॥ By this, Krishna's lustre has been described. How are the rays of the sages' lustre? सतच्छदानां पातव, सदनं पाण्डुमि सतच्छदानां पाण्डुमि तापिण्ड denoting tree is masculine As denoting flower, it is neuter.

Similarly **सप्तच्छद** (tree) is masculine, and (flower) is neuter. The figure of speech in this verse is **उत्प्रेक्षा**.

युगान्तकालप्रतिसंहृतात्मनो

जगन्ति यस्यां सविकाशमासत ।

तनौ ममुस्तत्र न कैटमद्विष-

स्तपोधनाभ्यागमसंभवा मुदः ॥ २३ ॥

23. The joy of the foe of Kaiṭabha due to the arrival of the sage did not contain within that body of his wherein the worlds had remained with spacious accommodation when He had drawn within himself the Jīvas at the time of deluge.

युगान्त. युगस्य अन्तः, तस्य कालः, तस्मिन् (आत्मनि) प्रतिसंहृताः आत्मानः (जीवाः) येन तस्य युगान्तकालप्रतिसंहृतात्मनः, कैटभस्य द्विद् तस्य कैटमद्विषः तत्र तनौ. तपः धनं यस्य सः तपोधनः तस्य आगमः, तेन संभवाः (संभवन्तीति पचायच्) तपोधनाभ्यागमसंभवाः मुदः. Decline—मुद मुदो मुदः. The plural is due to the variety of joy felt by Kṛṣṇa at the arrival of the sage. न ममुः Perfect 3rd person plural of मा to contain, 2nd conjugation, Intransitive. Present tense माति. This is different from मा to measure of the 3rd and 4th conjugations which belongs to Ātma-
nepada. The transitive use of मा Parasmaipada in चदरं परिमाति मुष्टिना (Naishadha) is due to the Upasarga.

How was the body of Hari before ? यस्यां तनौ जगन्ति
 विद्वाद्भिरस्यैव वर्तन्ते यस्मिन् कर्मणि तत्तथा सविकारां भासत
 Imperfect 3rd person plural of आत् to remain At
 the Deluge, Vishnu alone remains, and all the
 Jīvas are merged in Him. Vide Raghuvamśa :—
 असु दुर्गन्तोचितयोगनिदं संहस्र लोकां पुरुषोऽधिरोहते. At that time
 all the fourteen worlds were contained in the body
 of Hari, whereas the joy now felt at the advent of
 the sage was too big to be contained The figure
 of speech is अतिशयोक्ति

निदाघधामानमिवाधिदीधितिं

धुदा विकासं मुनिमम्बुपेयुषी ।

विलोचने चिभ्रदचिभ्रितभिणी

त पुण्डरीकाक्ष इति स्फुटोऽभवत् ॥ २४ ॥

१४
११६

24. Possessed of eyes which gleamed with joy
 towards the sage emitting bright rays like the Sun
 and which consequently shone with beauty, He
 became obviously the lotus eyed

निदाघ निदाघ धाम यस्य तं निदाघधामानं. निदाघ Hot.
 धाम Raya. निदाघधाम One possessed of hot rays i.e.
 the Sun Vide Viśva.—निदाघो शीष्मकाले स्यादुष्णस्वेदमम्बुनोर-
 पि Vide Amara —तेजो धाम महो विमा and गृहदेदित्विदम्भा वा
 धामानि. तमिव. अधि (अधिक) दीधितय यस्य तं अधिदीधिति
 Possessed of enormous refulgence मुनिमम्बु On account

of the sage. अमि being a कर्मप्रवचनीय by the rule अमि-रमागे, its juxtaposition causes the accusative in मुनि by the Sūtra कर्मप्रवचनीययुक्ते द्वितीया. मुदा Instrumental singular. विकारं उपेयुषी Becoming wide open. उपेयुषी Accusative dual. Decline Nominative and Accusative—उपेयिषत् उपेयुषी उपेयिषासि. अत एव अविधिता श्रीः याभ्यां ते तयोक्ते अविधितश्रिणो. विलेचने विघ्नत् Possessed of a pair of eyes. विघ्नत् Present active participle, masculine of वृ to bear, 3rd conjugation, Parasmaipada. Present participle वृत् does not take दुमागम after the roots of the 3rd conjugation. Vide Pāṇini:—नाभ्यस्ताच्छतुः. सः Hari. पुण्डरीके लृ अक्षिणी यस्य सः पुण्डरीकाक्षः. इति रुपटोऽभवत् अक्षि denoting the eye is changed to अक्ष at the end of a Bahuvrīhi compound. Vide Pāṇini:—महुषीही सकृद्भङ्गोः साप्तात्यप्. One whose eyes resemble lotuses. This is a name of Viṣṇu. That name has become literally true. Lotus has विशाल and श्री. Similarly the eyes of Kṛṣṇa. The figure of speech is काव्यलिङ्ग aided by उपमा.

सितं सितिम्रा सुतरां मुनेर्वपु-

विंसारिमिः सौषमिवाय लम्भयन् ।

द्विजावलिच्याजनिशाकरांशुमिः

शुचिसितां वाचमवोचदच्युतः ॥ २५ ॥

25. Kṛṣṇa spoke the following words with a sweet smile, still further whitening the white body

of the sage like a terrace by means of the spreading rays of the Moon under the guise of His row of teeth

सितं सितिक्षा जय After both of them took their seats अच्युत Hari अभीष्ट विसरन्तीति विचारिण ते विस्तारिणि = विस् + गिणि + मिन् Vide Pāṇini — बहुलमामीक्ष्ये द्वि जायन्त इति द्विजा Tooth Vide Amara — दन्तविमाण्डजा द्विजा तेषां आवलि Row Vide Amara — बीप्यालिरावलि. पक्ति देव व्याज यस्य स द्विजावलिप्याज Who appears under the pretext of a row of teeth ॥ चासी निराकरश्च, तस्य अशव है द्विजावलिप्याजनिशाकराशुभि By means of the rays of the Moon shining under the pretext of his row of teeth सि मुनेषु Accusative लौषामिव, सुतरा = ह + तर + आम् Indeclinable Vide Pāṇini — किमेतिद्वय यथादान्वद्वयप्रकथे पितर्य भाव सितिमा तन निविज्ञा लम्बयन्, Present Participle of the causal of लम् सितिमा वपु लभते, स प्रयोजयति अच्युत सितिमा वपु लम्बयति In the subject of Intransitive roots and roots denoting गति, बुद्धि, प्रत्यवसान, and शब्दकर्म, nouns which denote the subject when there is no causal, take the Accusative in the causal usage The root लम् does not merely mean reaching or गति, but reaching and spreading over. Hence it is not गत्यर्थे in the context So the प्रयोज्य-कर्ता—सितिमा does not take the Accusative, but only Instrumental शुचि स्मित यस्यां तां शुचिस्मितां वाच, मदीचद् Acrist of ह् In all non-conjugational tenses ह् takes the substitute वच्. Vide Pāṇini — ह्नुवो वच्- and वच् लम्.

Here the sage's body is likened to a terrace, hence there is उपमा. Whiteness is described as being added to the sage's body by the lustre of teeth. Hence अतिशयोक्ति. The row of teeth is concealed by the poet under the pretext of the Moon. Hence अपहृति. So there is a combination of all the said three अलंकारः.

हरत्यघं संप्रति हेतुरेष्यतः

शुभस्य पूर्वाचरितैः कृतं शुभैः ।

शरीरभाजां भवदीयदर्शनं

व्यनक्ति कालत्रितयेऽपि योग्यताम् ॥ २६ ॥

26. The sight of you betrays the worthiness of beings in all the three times—it removes sins in the present, it is the cause of the future prosperity, and it is brought about by meritorious deeds done in the past.

हरत्यघं. भवतः इदं भवदीयं = भवत् + उ. Vide Pāṇini :—
 वृद्धाच्छ. भवदीयं दर्शनं भवदीयदर्शनं. शरीरं मज्जन्तीति शरीरभाजः =
 शरीर + भज् + णि. Vide Pāṇini :—मञ्जो णिः. तेषां शरीरभाजां
 For men. त्रयः अवयवाः अस्य समुदायस्य त्रितयं. Vide Pāṇini :—
 सख्याया अवयवे तयप्. कालानां त्रितयं तस्मिन् कालत्रितये. अपि In all
 the three times—past, present and future. योग्यस्य
 भावः योग्यता ता योग्यताम्. व्यनक्ति Present tense 3rd
 person singular of अञ् wit वि, 7th conjugation,
 Parasmaipada. How ? संप्रति At the present time

i.e. when men see you अथ हरति भवदीयदर्शन subject in this and the next two simple sentences एष्यतः Genitive singular of एष्यन् Future participle of इ शुभस्य हेतु This refers to the future पूर्वगाचरितैः पूर्वचरितै शुभै कृत This refers to the past Hence the sight of you is desired by all

जगत्पर्याप्तसहस्रमानुना

न यन्नियन्तु समभावि मानुना ।

प्रसह्य तेजोभिरसंख्यतां गतै

रदस्त्वया नुन्नमनुत्तमं तमः ॥ २७ ॥

27 This hugest darkness (ignorance) in the world which was not possible to be quelled by the Sun with his unlimited thousands of rays has been cleared by you forcibly with your innumerable rays

जगत्पर्याप्त अद This तम Darkness or ignorance स्वया प्रसह्य By you by force or all at once नुन्न Dispelled Past passive participle of हन् By what means? तेजोभि By your lustous rays How are they? न विद्यते अख्या यदा तेषां भाव तां असंख्यता गतै They are innumerable What kind of darkness? यत् जगति अपर्याप्ता सहस्र मानव यस्य तेन अपर्याप्तसहस्रमानुना The use of the word अपर्याप्त is happy It means both boundless and incompetent. भातु here means a ray मानुना By the Sun Vide Amara.—भातु करो मरीचि रत्नापुसगादीभिति पुमान् and मानुर्दंसः

सहस्रांशुस्तपनः सविता रविः. नियन्तुं न सममावि Impersonal
Aorist 3rd person singular of अ with सं to be able to.
The thousand rays of the Sun are insufficient to
dispel the internal darkness. Their power extends
only to the outer darkness. Hence the darkness
which is now dispelled by the sight of the sage
is अनुत्तमं न विद्यते उत्तमं यस्मात् Than which there is no
greater (darkness). Since the sage excels the Sun
which is the Upamāna, the figure of speech is व्यतिरेकः.

कृतः प्रजाक्षेमकृता प्रजासृजा

सुपात्रनिक्षेपनिराकुलात्मना ।

सदोपयोगेऽपि गुरुस्त्वमक्षयो

निधिः श्रुतीनां धनसंपदामिव ॥ २८ ॥

28. You have been made a huge inexhaustible
mine of scriptures as of treasures—inexhaustible
despite constant use—by the Creator with a view
to the weal of the people and with an easy con-
science by reason of entrustment to proper custody.

कृतः प्रजा. सृजतीति सृ, प्रजानां सृ प्रजासृ तेन प्रजा-
सृजा. त्वं श्रुतीनां निधिः कृतः You have been made a repo-
sitory of Vedas by the Creator. The motive of the
Creator in doing so is brought out by the adjective-
प्रजाक्षेमकृता प्रजानां क्षेमं करोति इति तेन Who brings about the
welfare of the people. Men attain happiness.

temporal and spiritual, through scriptures. Hence Brahmā enjoys peace of mind when the Vedic lore is transmitted to Nārada. सुपात्रे निक्षेपः, तेन निराकुलः आत्मा यस्य तेन सुपात्रनिक्षेपनिराकुलात्मना. What sort of Nidhi was he made? सदा उपयोगेऽपि अक्षयः. It is never exhausted by being handed down to any number of pupils. Further, गुरुः Big, respectable, or a guru or teacher. He is a storehouse of Vedic lore. Like what? Like a storehouse of riches धनसंपद निधिश्च. How is the latter? सदा उपयोगेऽपि अक्षयः गुरुः. It is a big mine that can never be exhausted however much it may be taken out. By whom is the storehouse of riches kept? प्रजाक्षेमकृता प्रजासूत्रा By a progenitor with a view to the upkeep of his children. How is he further? सुपात्रनिक्षेपनिराकुलात्मना. Since the wealth is kept in proper deposit, he is not perturbed in mind.

विलोकनेनैव तवामुना मुने ॥ २९ ॥

कृतः कृतार्योऽसि निर्वर्तिताहसा ।

तथापि शुभ्रपुरहं गरीयसी-

गिरोऽथवा श्रेयसि केन तृप्यते ॥ २९ ॥

29. By this very sight of yours, O sage, which dispels sins, I have become one whose ambition has been realised. However, I am desirous of hearing your dignified words. Of course who is content with the affluence got?

चिलोकनेनैव. हे मुने. निबर्हिंनं वंदः येन तेन निबर्हिताइसा.
 तव अमुना विलोकनेनैव, कृतः अर्थः यस्य तः कृतार्थः कृतोऽस्मि । तथापि
 अहं, अतिशयेन गुर्वीः गरीयसीः. तव to be imported from the
 first half. गिरः, श्रोतुमिच्छुः श्रुतुः (अस्मि). अथवा Inde-
 clinable meaning in the context 'It is well-known.'
 येषति In the matter of prosperity. केन कृष्यते Imper-
 sonal form of कः कृष्यति—who is content. गुरु positive,
 गरीयस् comparative, गरिष्ठ superlative. गुरु + ईयद्गु +
 जीप्. Vide Pāṇini:—द्विवचनविभज्योपपदे तरवीममुनौ and
 चगितश्च. For change of गुरु to गर् before the compara-
 tive suffix, see Pāṇini:—विद्यस्थिरस्फितोरवहुलगुरुवद्गुप्रवीर्य-
 च्छन्दारकाणां प्रत्यस्फवर्बहिगर्बधिप्रन्द्रापचृन्दाः. By way of parallel
 for this and the next śloka, vide the following
 verse of Kirātārjunīya addressed by Yudhishtīra to
 the sage Vyāsa.

निरास्पदं प्रशङ्कतुल्लिख्यमस्मात्प्रचीनं किमु निःस्पृहाणाम् ।

तथापि कल्याणकरी गिरं ते मां श्रोतुमिच्छा मुखरीकरोति ॥

गतस्पृहोऽप्यागमेनप्रयोजनं

वदेति वक्तुं व्यवसीयते यथा ।

तनेति नस्त्वामुदितात्मगौरवो

गुरुस्तवेवागम एष घृष्टताम् ॥ ३० ॥

30. This esteemed advent of yours which
 raises my estimation, contributes to our boldness
 whereby I attempt to ask of you—'Free from
 desires as you are, tell me the object of your arrival.'

गतस्पृहोऽप्या. गता स्पृहा यस्य सः. गतस्पृहः. अवि
 ((त्वं) आगमनप्रयोजनं च इति वक्तुं यया (धृष्टया) स्वयसीपठे
 Impersonal form in the Present tense 3rd person
 singular of सो with वि and अव. उदितम् आत्मनो गौरवं येन
 सः इदितान्मगौरवः. गुरुः तव एषः आगम एव नः धृष्टीं तनोति.
 Although you have no desires, your advent must
 have an object. Hence the propriety of my query.

इति ध्रुवन्तं समुवाच स ब्रवीती

न वाच्यमित्थं पुरुषोत्तम त्वया ।

त्वमेव साक्षात्करणीय इत्यतः

किमस्ति कार्यं गुरु योगिनामपि ॥ ३१ ॥

31. To Him who thus spoke, the hermit said,
 "You, Supreme person, you ought not to speak
 like this. Is there a greater duty even for Yogins
 than that you yourself ought to be witnessed ?

इति ध्रुवन्तं. इति 'Thus' referring to his speech
 contained in verses 26 to 30 ध्रुवन्तं Accusative
 singular of the Present participial form of वृ (Paras-
 maipada). तं Hari. सः ब्रवीती (व्रतमस्यास्तीति) That sage.
 उवाच Perfect 3rd person singular of वृ, said.
 पुरेषु उत्तम पुरुषोत्तम. This cannot be dissolved as
 पुराणापुत्तम since a compound is prohibited between a
 word ending in निगन्तव्य and a succeeding word.
 Vido Pāṇini:—न निर्वाणे. त्वया इत्थं न वाच्यं (वक्तुं योग्यं)

You must not say like this, for your sight is itself the greatest object one can have. योगिनामपि त्वमेक साक्षात्करणीयः इत्यतः (अन्यत् understood) गुरु कार्यं किमस्ति.

उदीर्णरागप्रतिरोधकं जनै-

रमीक्षणमक्षुण्णतयातिदुर्गमम् ।

उपेयुषो मोक्षपथं मनस्विन-

स्त्वमग्रभूमिर्निरपायसंश्रया ॥ ३२ ॥

32. For a brave man going along the road of salvation which is subject to obstruction from the powerful love of pleasures and extremely difficult to pass through on account of its being quite an untrodden ground for men, you are the ultimate goal whose security is everlasting.

उदीर्णराग (हि पुण्योत्तम) मोक्ष एव पन्थाः मोक्षपथः. पथिन् at the end of a compound becomes पथ. Vide Pāṇini:—अकूरब्धूपयामानङ्गे. तं मोक्षपथं. उपेयुषः Genitive singular of उपेयिन् masculine of the Perfect participial form of ३ with उप specially formed by the rule of Pāṇini:—उपेयिवाननाद्यननूचानद्य. प्रशस्तं मनः अस्यास्तीति मनस्वी=मनस्+विनि. Vide Pāṇini:—अस्यायामे-पासञ्चो विनिः. तस्य मनस्विनः. त्वं, अग्रं च सा भूमिश्च अग्रभूमिः. The goal to be reached. Vide Viśva:—अपमालम्पने प्राप्ये. Becoming one with god is the only salvation expounded by scriptures. How is the road of मोक्ष ?

उदीर्णं राग एव प्रतिरोधकः यस्मिन् तं उदीर्णरागप्रतिरोधकं. राग
 or attachment to worldly pleasures acts the role of
 a highway robber in that road. उदीर्णं = उद् + ऋ + त.
 Hence it is also जने अभीक्ष्णं अलुण्णतया अतिदुर्गम. लुण्ण =
 उद् + त. दु-चेन गन्तुं शक्य. दुर्गम. Vide Pāṇini:—इन्द्रः प्रपु
 रुषाश्चार्थेषु खलु. It is extremely difficult to pass
 through by reason of its being an untrodden ground.
 Of course it is only one in a million that will
 be able to walk along this path. Vide Upanishad:—
 कथिदीरं प्रत्यगात्मानमैक्षत. What sort of अप्रभूमि is Hari?
 निराशयः संभवः यस्या मा निराशयसंभवा A reaching of which
 is free from the danger of slipping. Once a man
 attains salvation, he never again comes back to
 suffer the miseries of Samsāra. So says the
 scripture—न न पुनरापतते This verse suggests to
 the reader's mind the picture of a brave traveller
 along an untrodden road in the woods full of
 robbers, who reaches safely his destination which
 is free from dangers

उदासितारं निगृहीतमानसै-

गृहीतमप्यात्मदृशा कथंचन ।

पदिर्विकारं प्रकृतेः पृथग्विदुः

पुरातनं त्वां पुरुषं पुराविदः ॥ ३३ ॥

33. The seers of old recognize you as the
 Primitive Person—detached, visualised with

difficulty by the metaphysical eye by persons who have controlled their minds, immutable and separate from Matter.

उद्दासितारं. पुरा (पूर्वजालं) विदन्तीति पुराविदः. Seers of old, Kapila and others. त्वां, पुरा भवं पुरातनं. Vide Pāṇini :—सायंचिरं प्राहे प्रगेऽन्यवेभ्यष्टुट्पुल्लौ जुद् च. पुरयं As the Primitive person. विदुः, Present tense, 3rd person plural of विद् to know, 2nd conjugation, Parasmaipada. Conjugate :—वेत्ति वित्तः विदन्ति, वेत्सि वित्सः वित्स, वेधि विद्मः विद्मः. Throughout there are also alternative forms as follows :—वेद विदयुः विदुः, वेच विदयुः विद, वेद विद्म विद्म. Vide Pāṇini :—विदो लटो वा. What sort of person do they understand you to be ? उद्दासितारं Accusative singular of the Active participle of आस् with उद् formed by the addition of दृच्. The Purusha stands aloof and indifferent when प्रकृति or matter operates. You are merely a witness. Vide Upanishad :—साक्षी चेना केनलो निर्गुणश्च. Further, how are you ? मन एव मानसं = मनस् + अण्. Vide Pāṇini :—प्रज्ञादिभ्यश्च. निगृहीतं मानसं यैस्तैः निगृहीतमानसैः By those who have controlled their minds—Yogins. आत्मनि (अधि) इति अध्यात्मम् Avyayībhāva in the locative significance, अधि + आत्मन् + टच्. An Avyayībhāva ending in अन् takes टच् i.e., its final न drops. Vide Pāṇini :—अनश्च. अध्यात्मं च सा दृक् च तथा अध्यात्मस्था By the eye directed inward. कथंचन. Indeclinable meaning 'with difficulty.' The visualisation of God is no easy matter. गृहीतं

Past passive participle of प्रह्. Further how is God ?
 विकारेभ्यो बहिः बहिर्विकारं Beyond the pale of Vikāras
 or changes. This is also an अव्ययीभाव compound laid
 down by Pānini :—अपविबहिरव्यवः पद्यम्या. Further he is
 प्रकृतेः पृथक् separate from प्रकृति or matter. Vide
 Sāṅkhya Kārikā—मूलप्रकृतिरविकृतिर्महदायाः प्रकृतिविह्वलयः सतः ।
 षोडशकस्तु विकारो न प्रकृतिर्न विवृतिः पुरुषः ॥ मूलप्रकृति is primordial
 matter. Its modifications are 7 Vikṛtis and 16
 Vikāras. But Puruṣa is distinct from matter and its
 modifications.

निवेशयामासिथ हेलयोद्धतं
 फणाभृता छादनमेकमोकसः ।
 जगत्त्रयैकस्यपतिस्त्वमुषकै-

रहीश्वरस्तम्मशिरस्तु भूतलम् ॥ ३४ ॥

34. The sole architect of the three worlds that
 you are, you placed on the tall pillar-like heads of
 the lord of serpents, the Earth, lifted up with
 ease—the Earth which is the one cover for the
 abode of serpents—(the Nether-world).

निवेशयामासिथ In the previous verse the
 Nirguṇa character of God has been described. In
 the present verse his Saguna character is described,
 which is of practical consequence for the purpose at
 hand. त्रयः अवयवाः अस्य समुदायस्येति त्रयं. Vide Pānini:—

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द्वित्रिभ्यां तयस्यायज्वा. जगतां त्रयं जगत्रयं, तस्य एकः स्वपतिः जगत्त्रये-
 कस्वपतिः त्वं You, the sole architect of the three worlds.
 हेतुया उद्धृतं भूतलं The Earth lifted up with ease. How
 is the Earth? कणाः विभ्रवीति कणामृतः सेषा कणामृतां, भोक्तः
 Genitive singular of भोक् derived from the root उच्
 by the addition of the suffix अमुन्. एक छादनं The one
 cover for the Pātāla, the abode of serpents. The
 lifting of the Earth refers to the feat of Vishnu in
 the Varāhāvatāra. निवेशयामसिध 'You placed,' Perfect
 2nd person singular of विष् with नि. Where did
 you place the Earth? उच्यते: Indeclinable used
 adjectivally. अहीनाम् ईश्वरः अहीश्वरः Ādiśesha. स्तम्भा
 इव शिरसि स्तम्भशिरसि, अहीश्वरस्य स्तम्भशिरसि तेषु अहीश्वर-
 स्तम्भशिरस्तु On the lofty pillar-like heads of Ādiśesha.
 Tradition has it that Ādiśesha, the lord of serpents,
 has a thousand hoods by means of which he bears
 the Earth.

अनेन्यगुर्वास्तव केन केवलः

१ पुराणमूर्तेर्भदिमावगम्यते ।

मनुष्यजन्मापि सुरासुरान्गुणै-

३ मयान्मवच्छेदकरः करोत्यघः ॥ ३५ ॥

35. By whom is understood the full glory of
 your most exalted ancient form? Even in the
 human form you vanquish the Devas and Asuras
 by your virtues destructive of the worldly bondage.

अनन्यगुर्वास्त्वय. न विद्यते अन्या गुरुः यस्यास्तस्याः अनन्य-

-गुर्वाः adjectival to मूर्तेः. गुरुः is also used in the feminine like गुर्वा. Words denoting quality and ending in उ take जीप् optionally to denote the feminine gender. Vide Pāṇini:—बोतो गुणवचनात्. अनन्य-गुरु has to be declined like येन. Apparently Mallinātha had before him the reading अनन्यगुर्व्याः, and he seems to have corrected it. अनन्यगुर्व्याः is incorrect. Is the feminine suffix जीप् to intervene at the stage of Vighraha or after Samāsa? If the Vighraha itself is न विद्यते अन्या गुर्वा यस्याः, then the form will be अनन्यगुर्वा-कायाः; for, कप् is enjoined after Bahuvrīhi compounds ending in नदी or ऋ. गुर्वा being नदी by the rule घृ स्या-द्वयौ नदी, the Bahuvrīhi will take कप् by the rule नघृतश्च. If the Vighraha contains गुरु without जीप्, even then after the Samāsa जीप् will not come, because बोतो गुणव-चनात् applies only when the word denoting quality is used in its own significance, and not as subservient to anything else. अनुपसर्गनाधिकारात्. Or, the absence of कप् is to be justified by the rule सहापूर्वो विधिरनित्याः. नदी being a सहा, the कप् which is dependent on it is not compuleory. All this discussion proceeds on the basis that the reading is अनन्यगुर्व्याः. तव Your. पुराणी च सा मूर्तिश्च तस्याः पुराणमूर्तेः केवलः here used in the sense of 'entire.' Vide Viśva—केवलः कृत्स्न एकः स्यात्केवलवाच-चारणे. महतो मावः महिमा=महत् + इमनिच् which is enjoined optionally in the मावार्थ after पृष्ठादिगण in which महत् is included. Vide Pāṇini:—पृष्ठादिभ्य

इमनिज्वा. The final अन् drops by the rule ८६. A few other examples may be noted:—प्रथिमा पठिमा मदिमाः प्रदिमा, etc. केन अवगम्यते? By whom is the majesty of your ancient form conceived? For, even the glory of your human form is inconceivable. This reason is given in the second half of the verse. मनुष्यात् जन्म यस्य स मनुष्यजन्मा an instance of व्यधिकरणबहुव्रीहि which is permissible only in exceptional cases. In fact when a Bahuvrīhi ends is जन्म and the like words, it has necessarily to be व्यधिकरण as observed by Vāmana—अवज्यो हि बहुव्रीहिर्यधिकरणो जन्माद्युत्तरपदः. अपि Even though you are born as man. मवान्. भवत्य छेदः, स पुर्वन्तीति तैः भवच्छेदकरैः. गुणैः By your qualities destructive of Samsāra. सुराथ असुराथ सुरासुराः A Dvandva compound of words denoting persons or animals who inherently hate each other will take the form of a समाहार i.e. the compound will take the neuter gender and singular number. Vide Pāṇini:—वेदां च विरोधः शब्दविक्रमः. Example:—अहिनकुलं गोव्याघ्रं काकोदकं Applying the rule to the present case, should we not expect सुरासुरं? No, because the enmity between Devas and Asuras is not permanent. They are seen to have been friends at the churning of the milky Ocean and on similar occasions. तान् सुरासुरान्. अथः करोति. भवन् though meaning 'you' is nevertheless other than युष्मद् and अस्मद्. Hence the 3rd person in करोति by the rule शेषे प्रथमः.

लघूकरिष्यन्नतिभारमहुरा-

मयं किल त्वं त्रिदिवादवातरा ।

उद्धलोकत्रितयेन सांप्रतं

गुरुर्धरित्री क्रियतेतरां त्वया ॥ ३६ ॥

36 You descended from the heaven, so is the-
repute, for lightening this Earth which is groaning
under, the heavy pressure of weight But now the
Earth is made much more heavy by (the presence
of) you who bear the three world✓

लघूकरिष्यन् त्वं, अतिशयित भार अतिभार, तेन महुरा
अतिभारमहुरा महुर = मज्ज + घुरच् Vide Pāṇini — मज्जभास-
मिदो घुरच् भू (परित्री) अलघु लघु सप्तमानी करिष्यन् लघू
करिष्यन् The suffix णि comes between लघु and कृ in
the meaning of अभूततद्भाव Vide Pāṇini — हृभ्यस्तिथीने
सप्तमर्तरे णि When णि follows, the preceding vowel
is lengthened Vide Pāṇini — चौ च करिष्यत् Future-
participle of कृ Vide Pāṇini लघु लडा With a view
to lightening the burden of the Earth किल Is it not?
तृतीया चौ (लोक) त्रिदिव = त्रि + दिव् + क (घन्ये कविधान) त्रि
in the Vighrahaśloka means तृतीया Vide Mallinātha -
वृत्तिविषये सप्तम्याशब्दस्य पूरणार्थेन त्रिमाणादिवत् तस्मात् त्रिदिवात्
From the Svargaloka Vide Amara — स्वरभ्यस्व स्वर्गनाक
त्रिदिवत्रिदशालया अवतार Imperfect 2nd person singular-
of वृ with अव to descend सायत Indeclinable meaning-
at present उद्ध लोकानां त्रितयं येन तेन उद्धलोकत्रितयेन

स्त्वया धरित्री गुरुः. The feminine जीप् is only optional. Vide Pāṇini :—नोतो गुणवचनात्. गुरु means weighty or entitled to respect. अतिशयेन कियते कियतेतराम्. The तरप् and आगु are respectively laid down by सिङ्घ and किमेतिङ्ग्ययपादाम्बद्वयप्रकर्षे. With the object of lightening the weight, you have increased it. Hence the figure of speech is विरोधाभास.

१ निजौजसोज्जासयितुं जगद्द्रुहा-

३ सुप्राजिहीया न महीतलं यदि ।

२ समाहितैरप्यनिरूपितस्तवः

पदं दृष्टः स्याः कथमीश मादृशाम् ॥ ३७ ॥

37. O Lord, had you not come upon the Earth to root out the enemies of the world by your own valour, how then would you become the object of vision of people like me—you who are unknowable even for men in meditation ?

निजौजसो. हे ईश, निजं शौजः तेन निजौजसा. जगद्द्रुहो ब्रुवन्तीति जगद्द्रुहः = जगत् + द्रुह् + क्तिप् according to Pāṇini—सत्सद्विपद्रुहद्रुहयुजविदमिदच्छिदजिनीराजामुपसर्गेऽपि क्तिप्. तेषां जगद्द्रुहां. उज्जासयितुं Infinitive of purpose of जसु हिंसायां, 10th conjugation with उद्, to crush the enemies of the world. The object governed by the root जस् takes the Genitive in the Accusative significance. Vide Pāṇini :—आतिनिप्रहृगनाटकायपि हिंसायाम्. महीतलं न उप्राजिहीयाः यदि. उप्राजिहीयाः Imperfect 2nd person singular

to ओ हाङ् गतौ 3rd conjugation, Ātmanepada with उप-..
 If you had not come down the Earth. ततः Then.
 समाहित. The suffix क is here used in the Active-
 significance. After Intransitive roots क is added
 in the Active significance., The root या with से and
 वा which generally means to answer or solve or
 reconcile is transitive, but here since the object is
 not intended to be conveyed, it is to be treated as
 intransitive. Hence the use of क is correct.
 Or समाहित may be taken to mean समाहितचित्त just
 like विमक्ता धातरः which stands for विमक्कथना धातरः.
 तेः समाहितचित्ते. अपि अनिरूपितः—न निरूपितः Past passive-
 participle of रूप् with मि to see. रं understood.
 अहमिह पश्यति (ज्ञानविषयो भवति) इति मादङ्=मादृ+रप्+कम्.
 Vido Pānini:—त्यदादिषु दृशोऽनालोचने क्य, दृग्दावप्यु and
 दृशे चेति वचन्यम्. Examples:—मादङ् मादश मादश, रमादङ्
 रमादश रमादश, तारङ् तारश तारश and so on. मादशां
 Genitive plural of मादङ् to ordinary people like me.
 दशः पदे कथं द्याः How will you become an object of our
 vision? द्याः Potential 2nd person singular of अम्
 to be, 2nd conjugation Parasmaipada. मादश is
 used as a mark of humility. Hence your sight
 itself is the motive for my arrival.

2. उपप्लुतं पातुमदो मदोद्धतै-

स्त्वमेव विश्वं मरु विश्वमीशिषे ।

श्रुते रवेः क्षालापितुं धमेत कः

धृपातमस्काण्डमलीमधं नमः ॥ ३८ ॥

38. O protector of the Universe, you alone are meant to protect this world which is devastated by persons puffed up with militant force. Barring the Sun, who else is competent to cleanse the sky which is rendered dirty by the thick of nocturnal darkness?

उपप्लुतं पातु. विश्वं विमर्शति विश्वमरः = विश्व + मुम् + च् + खच्. खच् after मु is enjoined by Pāṇini :—सहावा मृतृशृजिधारिपहितपिदमः, and मुम् after विश्व by the Sūtra :—अर्धद्विपदगन्तास्य मुम्. तत्र संयुधिः हे विश्वमर an epithet of Vishnu. मदेन उद्धता. तैः मदीद्वैतैः By Kamsa and others. उपप्लुतं Troubled. अदः विश्वं This world, Accusative. पातु to protect. त्वमेव ईक्षिष्य Present tense 2nd person singular of ईक्ष् to be able. The truth of the statement in the first half of the verse is substantiated by a contrary example तमसः काण्डाः तमस्काण्डाः The सत्व of Visarga before काण्ड is due to Pāṇini.—कस्कादियु च. क्षपायाः तमस्काण्डाः तैः मलीमसं. मलीमस is a derivative of मल in मत्वर्थ prescribed by Pāṇini :—ज्योत्स्नातमिह्याशृद्धिगोर्जस्वि-शूर्जस्वलगोमिन्मलिनमलीमसाः. (मत्वर्थे निपात्यन्ते). क्षपातमस्काण्डमलीमसं नमः क्षालयितुं रवे. ऋते. ऋते an Indeclinable meaning 'without' governs a noun in the ablative case. Vide Pāṇini :—अन्यारादितरतैर्दिक्छन्दाभूतरपदाजादियुक्ते, except the Sun. कः क्षमेव Potential 3rd person singular of क्षम्. Who will be able? None. The figure of speech is प्रतिवस्तुपमा.

प्रवृत्त एव स्वयमृज्झितश्रमः
 क्रमेण पेदु भुवनद्विषामसि ।
 तथापि वाचालतया युनक्ति मां
 मिथस्त्रदामाषणलोलुपं मनः ॥ ४० ॥

40. Without feeling weary, you yourself have taken to crushing the enemies of the world in the course. However, my mind which is longing for a conversation with you in private, makes me loquacious

प्रवृत्त एव (त्व) उज्झित श्रम येन सः उज्झितश्रमः (सन्) क्रमेण, भुवनानि द्विषन्तीति तेषां भुवनद्विषां पेदु The object of पिप् to crush or kill takes the Genitive in the Accusative significance Vide Pāṇini —जासिनि-प्रहणनाटकापविषां द्विषावाम् प्रवृत्त अस्ति Without anybody to incite, you have yourself undertaken the destruction of the enemies of the people तथापि However. त्वया (सद्) आभाषण, तस्मिन् लोलुप स्वदामाषणलोलुप मनः My mind मां, शत्रो बह्व्य अस्य यन्तीति वाचाल Vide Pāṇini —आलगादत्रौ बहुभाविणि Vide Amara —स्याजल्प-कुरु वाचालो वाचाये बहुवर्धवारः तस्य माव वाचालता तथा वाचावतया (सद्), युनक्ति from युज् 7th conjugation.

तदिन्द्रसंदिष्टमुपेन्द्र यद्वचः

क्षणं मया विश्वजनीनमुच्यते । २

समस्तकार्येषु गतेन धुर्यता-

३ महिद्विषस्तद्भवता निश्चम्यताम् ॥ ४१ ॥

५-

41. You junior brother of Indra, let the words containing the message of Indra and conducive of benefit to the world, which I shall presently tell, be heard by you who take the lead in all activities concerning Indra.

तदिन्द्र. इन्द्रं उपगतः उपेन्द्रः. तस्य संबुद्धिः उपेन्द्र. Since you are Indra's younger brother, you must certainly carry out the message of Indra which I am going to convey to you. इन्द्रेण 'संदिष्टं इन्द्रसंदिष्टं. विश्वरमे जनाय हितं विश्वजनीनं = विश्वजन + च. Vide Pāṇini :—आत्मन्विध्वजनमोगो-त्तरपदात्तः. यद् वचः, क्षणे In a minute i.e. briefly. भवता उच्यते Passive of भू. तद् वचः भवता, निश्चयतः Imperative mood Passive voice of शृष् with III to hear. Be it heard by you. Why? अहिं द्रेष्टीति तस्य अहिद्विषः. अहि is Vṛtra, and Indra is his slayer. समस्तकार्येषु धुरं वहतीति धुर्यः = धुर् + यत्. Vide Pāṇini :—धुरो यद्बुद्धी. तस्य भावः धुर्यता तां धुर्यतां, गतेन adjectival to भवता. Because you bear the brunt in all matters connected with Indra.

अभूदभूमिः प्रतिपक्षजन्मना
मियां तनूजस्तपनघुतिदिशेः ।
यमिन्द्रशब्दार्थनिपूदनं हरे-
हिरण्यपूर्वं कश्चिपुं प्रचक्षते ॥ ५२ ॥

42. There was the son of Diti, as valiant as the Sun, who was never a resting place for fears

resulting from foes, who rendered the name of Indra (one possessed of the mightiest prowess) a mere nullity and whom people call Hiranyakaśipu.

अभूदभूमिः. The previous birth of Śisupāla as Hiranyakaśipu is dealt with in this verso. **अभूद** Aorist 3rd person singular of भू. There was. **दितेः** तनूजः A son of Diti i.e. Asura. How was he? **प्रतिपक्षात्** जन्म यासौ ताः प्रतिपक्षजन्मानः, तासां प्रतिपक्षजन्मनां, **Emanating from enemies.** **निर्या अभूमिः** A stranger to such fears. Further **तपनस्य** शुतिरिव शुतिः यस्य राः **तपनशुतिः** Possessed of a valour like that of the Sun. What is his name? **हिरण्यपूर्वं कशिपुं हिरण्यकशिपुं,** **प्रचक्षते.** Present tense 3rd person plural of चक्ष् with प्र. **जनाः** People, understood. People call him **हिरण्यकशिपु.** Here the word **हिरण्य** comes before the word **कशिपु**, not in the sense of **हिरण्य** before the sense of **कशिपु**. Strictly speaking **हिरण्य** will only refer to its meaning and not to the word. Likewise also **कशिपु.** Hence critics find the passage faulty by reason of the दोष known as **अवाच्यवचन.** However, it has to be explained away thus. Though **हिरण्य** and **कशिपु** primarily denote only their respective meanings, they here denote the respective words by **Lakṣhaṇā.** An explanation in the same way is offered in usages like—**देवपूर्वं निरिं वे** (Meghasandeha I-42) **घनुरप्यपदमस्मै वेदमभ्यादिदेश** (Kīrātārjunīya 18-44). How is he whom people call **Hiranyakaśipu**? **इरेः इन्द्र इति शब्दः, तस्य अर्थः, तस्य**

निपूदनः तं ह्यन्वशब्दाद्यनिपूदनं इन्दतीति इन्द्रः derived from इदि परमेश्वर्ये. Indra is so-called, because he has the fullest Aisvarya. When Hiranyakaśipu curtailed the powers of Indra, Indra ceased to be a true Indra. So Hiranyakaśipu has put an end to the significance of the word Indra as applied to Indra. Hence 'Indra' became a misnomer. In निपूदन, justification for पत्न is to be sought for outside Pāṇini. Or, include it in वृषामादि. Vide Govindarāja's commentary on श्रुतिपूदनः in Sarga, I-13 Bālakāṇḍa, Wālmiki Rāmāyaṇa.

समत्सरेणासुर इत्युपेयुषा

चिराय नान्नः प्रथमाभिधेयताम् ।

मयस्य पूर्वावतरस्तरस्त्रिणा

मनस्सु येन घुसदा न्यधीयत ॥ ४३ ॥

43. By whom the first awakening to the sense of fear was implanted in the minds of the denizens of heaven, he being scornful and for a long time the primary object of denotation for the name of Asura (Pillager) and being mighty.

समत्सरेणासुर. The whole of this verse is an adjectival clause qualifying Hiranyakaśipu in the previous verse. येन By whom. दिवि घुसदतीति घुसदा = घु + सद + तिप् by Pāṇini :—सत्सदिप etc. सेषा घुसदा मनस्सु

अयस्य मय = मी + अच्. Vide Vārtika :—मयावीनामुपसंख्यानम् under एरच्. पूर्वथासौ अवतरथ पूर्ववतरः. अवतर = अव-तृ + अच्. Roots ending in ऋ or उ take अच् in भावर्थ. Vide Pāṇini :—ऋदोरप्. अवतार is derived in करणार्थ or अधिकरणार्थ to denote संज्ञा according to Pāṇini :—अवे तुस्त्रोर्धम्. न्यधीयत Passive Imperfect 3rd person singular of धा with नि. धा becomes वी before य the passive suffix. Vide Pāṇini :—धुमास्थागापाजहाति इति. In the Active voice the principal clause can be rendered as यः नयस्य पूर्ववतरं न्यधात्. How is he ? तरस्विना instrumentals of तरस्विन् = तरस् + विनि. Nouns ending in अस् take विनि in मनुष्यर्थ. Vide Pāṇini :—अस्मायामेगासजो विनिः. Again, he मत्सरेण सह वर्तत इति तेन समत्सरेण ever intent on exploiting. Further how is he ? अस्यत इति असुरः One who overthrows. Vide Upādi sūtra—असेहरन्, इति नाम्नः, प्रथमं अभिधेयं, तस्य भावः तां प्रथमाभिधेयतां. विराय Indoolinable resembling a चतुर्थ्यन्त, इषेयुषा Instrumental singular of उपेयिवस्. For a long time he literally enjoyed the first and foremost significance of the name Asura. The first time Devas entertained fear for anybody was when they were worried by Hiranyakaśipu.

दिशामधीशांश्चतुरो यतःसुरा-

नपास्य तं रागहृताः सिधेविरै ।

अवापुरारभ्य ततश्चला इति

प्रवादमुच्चैरयश्चस्करं श्रियः ॥ ४४ ॥

44. Ever since the riches, being attracted by Love, began to attend on him after abandoning the four Dēvas who are lords of the quarters, they (the riches) got the widespread infamous repute that they are fickle.

दिशामधीशान्. ध्रियः यतः दिशामधीशान्. Indra, Yama, Varuna and Kubera. चतुरः Accusative of चतुर Four. अपास्य Indeclinable past participle of अस् with अप. तं refers to Hiraṇyakaśipu. रागेण हताः रागहताः (सत्यः) Being won over by love, not by force. For Lakṣmī favours the valiant. ततः (आरभ्य) अयशः करोतीति अयशस्करं = अयशस् + कृ + ट. Vide Pāṇini :—इम्यो हेतुताच्छीत्यानुलोम्येषु. सत्त्व is due to अतः इत्यमिहं महुम्मपात्रकुशाह-गीज्वनव्यायस्य. चलन्तीति चलाः Fickle. इति उच्यैः प्रवादं अवापुः Perfect 3rd person plural of आप् with अव, Parasmaipada. Riches ध्रियः (feminine) attained bad repute, when, leaving their previous lovers, they courted a new one.

पुराणि दुर्गाणि निशातमायुधं
चलानि शूराणि घनाश्च फण्युकाः ।
स्वरूपशोभैकफलानि नाकिनां
गणैर्यमाशङ्क्य तदादि चक्रिरे ॥ ४५ ॥

45. Out of whose fear, since then, cities were fortified, weapons sharpened, forces equipped with

valour, and armour thickened by the hosts of Devas, all of which had once served the mere purpose of imparting beauty by their presence.

पुराणि दुर्गाणि. यं आशङ्क्य, नाकः एवामस्तीति तेषां नाकिनां. गणैः, सः (वालः) आदिः यस्मिंस्तत्तथा सदादि स्वरूपशोभेय एकं फलं देवां तानि स्वरूपशोभेयफलानि. Formerly there were no such formidable foes. Hence fortification, equipment of arms, training of forces and replenishment of armour had merely served the purpose of royal insignia of the personal beauty of gods. But now they had really to be done vigilantly always. स्वरूपशोभेयफलानि qualifies all the four nouns—पुराणि, आयुधं, बलानि and वस्तुषाः. When the adjective stands for nouns some of which are neuter in gender and others belong to other genders, the neuter gender will remain to the exclusion of others in the *Ekasheṣa* number. Vide Pāṇini:—ननुत्तमननुत्तकेनैव वास्यान्यतरस्याम् and its *Vṛtti* अङ्गीवेन सहोच्ची ह्येव विन्यते. तस्य वा एकस्य स्यात्, तादृश एव विशेषयेत्. शुक्रः पटः, शुक्रा साटी, शुक्रं वस्त्रं, तदिदं शुक्रं, तानीमानि शुक्रानि. What all things were done by Devas? पुराणि दुर्गाणि चक्रिरे. Cities were fortified. दुःखेन गच्छयति इति दुर्गे—दुर्+गम्+ट. Vide Vārtika:—गुदुत्तरेष्विगरेण. आयुधं The singular stands for the species. निशतं Past passive participle of क्षे with नि. Its alternative form is निशित. Vide Pāṇini:—शाच्छेदन्यतरस्याम्. चक्रिरे will have to be transformed into चक्रे in this sentence.

in order to suit the singular in आयुषम्. बलानि शरानि चक्रिरे. Armies were made specially powerful. कम्बुकाः घनाः चक्रिरे. Thus the Devas were perpetually preparing for war, fearing an invasion from Hiranyakaśipu.

स संचरिष्णुर्ध्रुवनान्तरेषु यां

यदृच्छयाशिभ्रियदाश्रयः श्रियः ।

अकारि तस्यै मकुटोपलसखल-

त्कारैस्त्रिसंख्यं त्रिदशैर्दिशे नमः ॥ ४६ ॥

46. Whichever direction he, the abode of sovereignty, occupied by accident while journeying in the other worlds, to that was offered salutation by gods with hands slipping over the gems on their crowns all the three times of the day.

स संचरिष्णुः. प्रियः आश्रयः सः Hiranyakāśipu who is the abode of Lakshmi. अन्यानि भुवनानि भुवनान्तराणि Other worlds i.e. worlds other than the one in which gods lived. The compound is to be explained on the principle of मयूर्यंगवादयः. तेषु भुवनान्येषु or भुवनस्य अन्तरेषु. In several places in the middle of the world. संचरितुं क्षीप्तमस्य वज्रं: संचरिष्णुः = संचर् + ण्णुन्. Vide Pāṇini: — अट्ठञ्चत्तिराष्टप्चत्तोय-चोयचोन्मदरत्यन्मगुत्तुत्तुदन्त इष्णुन्. (गर्) दस्वप्य Of his own free will. Vide Amara:—दस्वप्न सेरतिः स्वात. सः दिशं. अतिप्रियम् Aorist 3rd person singular of प्रि.

Vide Pāṇini:—निश्चिदुल्लुभ्यः कर्तारि चङ्. Whichever direction he resorted to. तस्यै दिक्षे Dative is due to juxtaposition with नमस्. **Vide Pāṇini:—**नमःस्वस्तिरवा-
ह्यास्वचालेनपङ्कयोगाच्च. नमः, जकारि Passive Aorist of क. Salutation was offered to that direction. By whom? त्रिदशैः तिस्रः वशाः येषां ते त्रिदशाः Gods, for they have only three stages—childhood, boyhood and youth, not the fourth one—old age. चात्यचीमारथोक्तानां तिस्रो दशाः. Or the three stages refer to जन्म, सत्ता and वृद्धि—birth, existence and growth, no decline. Or निर्देश परिमाणमेवां त्रिदशाः = त्रि + दशन् + चङ्. **Vide Pāṇini:—**महुव्रीही संख्येये ऋजवहुगणान्. श्रवर्हित्रशद्वै देवाः सोमपाः इति ध्रुवैः. तैः त्रिदशैः How were the gods? महुवानाम् उपलाः, हेतु स्थलान्तः कराः येषां तैः महुटोपलस्त्रलङ्करीः. The Devas at once join the palms of their hands over their heads, and the palms therefore slip over the gems on their crests. When? त्रिदशां संध्यानां समाहारः त्रिसंख्यं an instance of समाहारद्विगु formed by the application of तद्वितापोत्तर-पदसमाहारे च, द्विगुरेक्यन्तं and स नपुंसकम्. The Accusative of त्रिसंख्यं is त्रिसंध्यम्—accusative of time. **Vide Pāṇini:—**वासाध्वनोरख्यन्तसंयोगे. संध्यायन्ति अस्यां, संधीयेते भद्रोरश्री वास्यां संध्या. Daybreak, noon and sunset are the three seasons of Sandhyā in which people are required to offer worship to the Sun. **Vide Amara:—**शङ्कापरारम्भस्याहास्त्रिसंध्याम्.

सटाञ्छटामिन्नपनेन चिन्नता

वृसिह सैहीमवतुं वतुं त्वया ।

३ स सुगन्धान्तास्तनसङ्गमकुले-

२ हरोविदारं प्रतिचस्करे नखैः ॥ ४७ ॥

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47. O best of men, yourself¹ bearing the huge form of a lion and consequently piercing the clouds with the luxuriant mane, he was slaughtered by you by tearing off his breast with nails which are too delicate for the contact of the breasts of lovely damsels.

सदाच्छटा. That the said Hiraṇyakaśipu was slain by Vishnu in the Nṛsimhāvataṛa is dealt with in this verse. हे वृत्तिद ना सिद्ध इव तत्र संवृद्धिः. This also refers to the incarnation of Vishnu in the Nṛsimha form which consisted of a lion's body in the upper half and that of a man in the lower half. सः त्वया प्रतिचस्करे He was slain by you. प्रतिचस्करे Passive perfect 3rd person singular of कृ with प्रति to slay. The root कृ of the 6th conjugation takes the initial augment अ after उप and प्रति if it denotes दिना. Vido Pāṇini:—दिनाया प्रत्येय. In order to arrive at that meaning the compound may also be dissolved as ना बाधो निदध तत्र संवृद्धिः. How were you? इदम् इयं इही तां सिद्धी तनुर्न मरणीति अतः एव अतः. तनु विघ्नः Present participle of कृ to bear, 3rd conjugation Parasmaipada, adjectival to त्वया. अतः The feminine suffix ई is only optional after adjectives ending in च and denoting a quality. Vido Pāṇini:—बोले

गुणवचनात्. तनु means small, अतनु Large. - The second
 तनु means body. In consequence, how wore you
 further? (अत एव) सदानां छटाः तामिः मित्रा घनाः येन तेन
 सदाच्छटाभिन्नबलेन. The cluster of your mano pierced
 the clouds. You took such a huge form as even to
 touch the clouds. How was he slain? उरो विदार्य
 उरोविदारं - वि-द् + णमुल्. A root modifying another
 principal root takes णमुल् when it governs a noun
 denoting a स्वाङ्ग (in the accusative case) which is
 mutilated, crushed or otherwise subjected to trouble.
 Vide Pāṇini :—परिद्विश्यमाने च. He was slain after
 tearing off the breast. By what means was his
 breast torn asunder? नखैः By the claws of Nṛsiṃha.
 How are the nails? सुग्रीवास्तान्तास्तनौ, तयोः सन्नेनापि भङ्गुरैः
 सुग्रीवास्तान्तास्तनसहभङ्गुरैः. The idea is that your nails
 are no doubt tender, but when occasion requires it,
 they are effective like thunderbolt. भङ्गुर = भङ् + घुरच्
 tending to break or bend. Vide Pāṇini :—भङ्मासन्निदो
 घुरच्. It is strain that the hard chest of the demon
 was rent by your delicate nails. Your power indeed
 transcends all conception.

विनोदामिच्छन्नय दर्पजन्मनो

रणेन कण्ठ्वास्त्रिदशैः समं पुनः ।

स रावणो नाम निकामभीषणं

यभूव रक्षः क्षतरक्षणं दिवः ॥ ४८ ॥

48. Later on, again desirous of satisfying the itching sensation born of the pride of strength by giving battle to gods, he became a mighty frightful Rākshasa known as Rāvāṇa, endangering the safety of heaven.

यिनोदमिच्छन्. Here Nārada relates the Hiranya-kaśipu took another birth as Rāvāṇa among Rākshasas. अयं सः पुनः त्रिदशैः. सम Indeclinable meaning तद्. रणेन, दर्पाज्जन्म यस्यास्तस्याः दर्पाज्जन्मनः. वण्डाः यिनोदमिच्छन्. To satisfy the itching sensation of his arm due to overflowing strength. The crushing by Nṛsiṃha with his claws did not fully subdue his craving for fight. Hence he took another birth for that purpose. दिवः Genitive singular of दिव्. रक्षं रक्षणे येन तद् क्षतरक्षणे. दिवः and रक्षणे are mutually expectant. Hence the compound क्षतरक्षणे is to be justified on the principle तापेक्षयेपि समक्यात्मनातः. Though रक्षणे is correlated with दिवः, and as such the full नामार्थं or the complete co-ordination of ideas conveyed by the several component parts is not available, the compound is permissible, because रक्षणे itself stands for दिवे रक्षणे. In effect the compound means क्षतर-रक्षणे. The suggestion is that all the precious possessions of heaven were taken away by him. गीरवणे इति गीरवणं = गी + पुद् + ल्यु. गी becomes गीर् in causal. Vide Pāṇini:—निवे हेतुमवे पुद्, अन in चर्चमे comes by the rule

-नन्दिप्रहिपचादिभ्यो ल्युण्णिन्त्यच्. भीष् being भन्वादि. निकामं भीषणं
 निकामभीषणं. भीषणं and क्षतरक्षणं are neuter, because
 they qualify रक्षः. रावण इति 'known as Rāvaṇa.' रक्षः-
 बभूव. विधवतोऽपत्यं पुमान् रावणः=विधवस् (रवण)+अण्. Vide
 Pāṇini:—तस्यापत्यम्. When the apatya suffix अण् is
 added to विधवस् the latter optionally takes the form
 of विधवण or रवण. Both विधवण and रवण included in the
 शिवादि list under शिवादिभ्योऽण्. See the following extract
 from Prauḍhamanoramā:—विधवणरवणशब्दौ पठयेते । तौ
 विधवःशब्दस्यादेशौ प्रकृत्यन्तरे एव वा, वृत्तिविषये तत्समानार्थे । वैधवणः
 रावणः । The idea is that the phrase विधवसः अपत्यं can
 be used, but not विधवणस्य or रवणस्य. These can be
 used only in compound as वैधवण and रावण. Mallinā-
 tha refers to another etymology of the word रावण
 as the one adopted by Paurāṇikas viz., रावयतीति
 रावणः=र+णिच्+ल्युट्, One who makes the world cry.
 Authority for the same is also cited from Uttara-
 kūṇḍa:—मरुतालोच्चरं चैतद्राविति भयमागतम् । तस्मात्तं रावणो नाम नाग्रा
 वीरो भविष्यति ॥ रक्षः+क्षतरक्षणं Visarga does not become
 वृजह्मूलम्य in Sandhi. For, the rule इप्पोऽकःपी च is
 overridden by the sūtra:—शर्परे विसर्जनीयः.

प्रसृपुभूपुर्ष्वनत्रयस्य यः

शिरोऽतिरागादशमं चिकर्तिषुः ।

अतर्कयद्विघ्नमिवेष्टसाहसः

प्रमादमिच्छासदृशं पिनाकिनः ॥ ४९ ॥

49. Who, being desirous of becoming the lord of the three worlds and of cutting off his tenth head in deep devotion, and being fond of adventure, imagined as an impediment the grace of Śiva which met his aspirations.

प्रमुहुर्भूयः. Rāvaṇa's exploits are described by means of 18 ślokas beginning from this. In six verses from here the word यत् occurs, and hence all the six verses are adjectival to Rāvaṇa in the previous verse. This stanza refers to the story that Rāvaṇa did severe penance and offered his nine heads in fire in propitiation of Lord Śiva and was about to sacrifice his tenth head as well, when the Lord appeared and granted him the sovereignty of the three worlds. यः भुवनानां त्रयं तस्य भुवनत्रयस्य. प्रयुः भवितुमिच्छुः कुमुतः = य + क्त + उ. When अलं and other words denoting पराप्ति or competence are used, the nouns governed by them take the Dative case. Vide Pāṇini :—नमःस्वस्तिस्वाहास्वपालं पश्योपाय and the Vārtika अलमिति पर्योप्ययं पश्यन्. Example :—दैत्येभ्यो हरिः अलं प्रयुः समर्थ. एक इत्यादि. But when the words प्रयु, भ्रामरी and the like are used, the genitive case is also permissible. Vide Siddhānta Kaumudī :—अभ्यादि-योगे पश्यपि सायुः 'तस्मै प्रमरति' 'स एषां भ्रामरीः' इति निर्देशात्. तेन 'प्रमुहुर्भूयः' इति सिद्धम् । अतिरागत Out of enthusiasm. His attempt to offer his last head was not due to despair owing to delay in the boon being granted. On the other hand he thought it *

pleasure to sacrifice the remaining head also to please Śiva. He was so much his devotee and so much fond of adventure दशानी पूरणं दशम = दशन् + मद् + ऊद् Vido Panini —तस्य पूरणे ङद् and नान्तादस्यार्देर्मद्. शिरः कसितु इच्छु विकर्तिषुः = कृन् + सन् + उ. इष्ट साहस यस्य स. इष्टसाहस. इच्छया राहस इच्छासत्ता. पिनाक is the name of Śiva's bow. पिनाक् अस्यास्तीति पिनाकी तस्य पिनाकिन. प्रसादं विप्रमिव, अतर्कयत् from तर्क 10th conjugation Even the pleasure of Śiva was considered by Ravana to be an obstacle to his penance

समुत्क्षिपन्त्यः पृथिवीमृतां वरं
 वरप्रदानस्य चकार शूलिनः ।
 प्रसक्तुषाराद्रिसुताससंभ्रम-
 स्वयंप्रहाश्लेषमुखेन निष्क्रयम् ॥ ५० ॥

50 Who, lifting up the best of mountains, paid off the price of the boon granted by Śiva by offering him the pleasure of the sudden and voluntary embrace of the terrified daughter of the snow-clad mountain (Pārvatī)

समुत्क्षिपन्त्यः य, पृथिवी विप्रतीति तेषां पृथिवीमृतां वरं Kailāsa समुत्क्षिपन् Present participle of क्षिप् with च and ऊद् to lift. शूलिन वरप्रदानस्य For the granting of the boon by Śiva. निष्क्रयं चकार Discharged his obligation or repaid its price By what? दुषारस्य अदिः, तस्य

शुता तुषारादिशुता, संभ्रमेण सह वर्तत इति सर्वप्रम, स्वयं प्रहः स्वयंप्रह, प्रसन्ती च सा तुषारादिशुता च, तस्या ससभ्रम स्वयंप्रह, तेन आश्लेय तेन सुखं तेन असत्तुषारादिशुतससभ्रमस्वयंप्रहाश्लेयसुखेन
 When Ravana lifted the Kailasa, the mountain shook, and Pārvatī was terrified and out of fear embraced Śiva of her own accord in a hurry [The pleasure which Śiva derived therefrom was the price paid by Ravana for the boon which he got from Śiva. This illustrates the might and heroism of Ravana. प्रह-प्रह+अप् Vide Panini -प्रहपरनि-विगमश्च

पुरीमवस्कन्द लुनीहि नन्दन

मुपाण रत्नानि हरामराज्ञनाः ।

विगृह्य चक्रे नमुचिद्विषा बली

य इत्थमस्वास्थ्यमहर्दिवं दिवः ॥ ५१ ॥

51 Who, mighty that he was, fighting with Indra, the foe of Namuchi, time and again invaded his city, devastated his garden, robbed him of his gems and took captive the celestial ladies and thus caused the unrest of heaven every day

पुरीमवस्कन्द द बलम् अस्वास्तीति बली य नमुचिद्विषा With Indra, the foe of Namuchi विगृह्य Fighting पुरी अवस्कन्द पुरी refers to Amaravati, the capital of Indra अवस्कन्द means अवस्कन्द because the अवस्कन्द which

gives the common characteristic of all the predicates mentioned in the first half of the verse is चके which is in the Perfect. Though अवस्कन्द has taken the termination of the लोट् or Imperative, it is here used in the Perfect significance. The Imperative terminations हि and स्तु are respectively added to the roots of the Parasmaipada and Ātmanepada in the significance of all tenses and moods and all numbers and persons when frequency or intensity is sought to be conveyed. Vide Pāṇini:—कियासमभिदारे लोट् लोटो द्वित्वौ वा च तथ्यमोः. The actual tense, mood, person and number in which the Imperative is used has to be found out only from the context in such a case. For that purpose a principal predicate which either repeats or conveys the idea of the root thus employed is used, and that goes by the name of अनुप्रयोग. Here अवस्कन्द, हुनीहि, मुपाण and हर are employed, and to clarify their senses, their common underlying idea is conveyed by the phrase:—अस्वास्थ्यं चके 'caused the unrest.' Hence the said four verbs respectively mean अवचस्कन्द, हुलाव, मुमोष and उद्धार. सुमिवस्कन्द Rāvaṇa raided Amarāvati. नन्दनं हुनीहि. He devastated the Nandana garden of Indra. रत्नानि मुपाण. He seized Indra's gems or his precious possessions. अमराङ्गनाः हर. He carried the celestial damsels as captives. इत्ये दिवः अस्वास्थ्यं चके Thus he caused the unrest of heaven. Here the use of predicates as if ending in the Imperative 2nd person.

singular is laid down by Pāṇini —समुच्चयेऽन्यतरस्याम् rather than by क्रियासममिशारे etc. When several predicates are used to denote a combination of several actions, the roots thus used optionally take द्वि if Parasmaipada and स्व if Ātmanepada to denote any tense or mood, person or number. Under this rule it is not necessary that the verbs should connote frequency or intensity as under the previous rule. The first rule applies where there is a single root with the idea of frequency or intensity. The second rule applies where there are several roots with or without such an idea. But in both cases the अनुप्रयोग should be used. Where the first rule applies, the अनुप्रयोग will be in the form of a predicate derive from the root which is used with the Imperative ending. Vide Pāṇini —यथाविध्यनुप्रयोगः पूर्वमिदम्. Where the second rule applies, the अनुप्रयोग should be in the form of a predicate which denotes the common characteristic of the actions denoted by the several roots whose combination is intended. Vide Pāṇini —समुच्चय सामान्यवचनस्य. In the present verse, frequency or intensity cannot be intended. Because, if such were the case, the roots used in that sense will be reduplicated. Vide Vartika —क्रियासम-मिशारे द्वे पाठ्ये. Example —याहि याहीति याति. He frequently goes. अदति च दित च अदतिर्द्वि, a Dvandva in the Locative sense specially mentioned in अचर— . In अचर and इर, द्वि drops, because ॥ follows अ-

Vide Pāṇini :—अतो हेः. लृणीदि derived from लृ to cut, 9th conjugation, Parasmaipada. The 9th conjugational sign ना becomes नी when followed by weak terminations beginning in a consonant. Vide Pāṇini :—ई इत्यपोः. मुपाय The 9th conjugational sign ना becomes आन when preceded by a consonant and followed by हि. Vide Pāṇini :—इलः सः ज्ञानज्ज्ञी. This stanza is remarkable for the very many grammatical peculiarities it contains.

सलीलयात्रानि न मर्तुरभ्रयो-

ने चित्रमुखाः श्रवसाः पदकनम् ।

अनुद्रुतः संवति येन केवलं

वलस्य हनुः प्रशंसनं शीघ्रताम् ॥ ५२ ॥

52. Pursued by whom in battle, the foe of Vala (Indra) appreciated neither the different kinds of graceful gait of Airāvata (his elephant) nor the wonderful placing of footsteps by Uchchaisravas (his horse), but only their speed.

सलीलयात्रानि. मर्तुः In battle. येन अनुद्रुतः Pursued by whom. वलस्य हनुः The enemy of Vala i.e. Indra. अभ्रयोः The female elephant that is the consort of Airāvata, the elephant of Indra which guards the eastern extremity. तस्याः अभ्रयोः. मर्तुः Of the lord of Abhramu i.e. Airāvata. मर्तुः एव मर्तुः इति तस्याभ्रयोः

FIRST CANTO

न्यातानि सलीलयातानि च प्रशंसत. Indra's horse is called उच्चैःश्रवण. उच्चैः श्रवणी यस्य सः उच्चैःश्रवाः One possessed of tall ears. तस्य उच्चैःश्रवसः. चित्रं, पदानां क्रमः तं पदक्रमं The graceful gait of Airāvata and Uchchaisravas of different sorts did not elicit the admiration of Indra. तयोः शीघ्रतां केवलं प्रशंसत. He appreciated their speed from the clutches of Ravana.

अशक्नुवन् सोढुमधीरलोचनः

सहस्ररश्मेरिव यस्य दर्शनम् ।

प्रविश्य हेमाद्रिगुहागृहान्तरं

निनाय विभ्यदिवमानि कौशिकः ॥ ५३ ॥

53. Indra, like the owl, with agitated eyes being unable to bear his sight as that of the Sun and entering the hollow of caves in the Meru, spent his days in panic.

अशक्नुवन्. Here Indra is compared to an owl. An owl fears the Sun. Indra fears Ravana. An owl passes the day-time in the caves of a mountain. Indra too spends his days within the caves of Mount Meru. अधीरं लोचनं यस्य नः अधीरलोचनः. An owl is moving in fear. कौशिकः Indra as well as owl. Vide Amara:—महेन्द्रगुह्यलङ्कारादिषु कौशिकः. सहस्र रश्मयो

यस्य तस्य सहस्ररश्मेः इव यस्य दर्शनं. The sight of Rāvana resembles that of the Sun. सोढुं Infinitive of purpose of सह् to endure. अशक्नुवन् Present participle of शक् to be able, 5th conjugation, Parasmaipada + नम् prefixed in compound. (सन्) हेममयः अग्निः हेमादिः the golden mountain—Mount Meru. तस्य गुह्ये यद्, तस्य अन्तरं हेमादिगुहागृहान्तरं प्रविश्य. विम्वत् Present participle of मी 3rd conjugation, Parasmaipada in the masculine gender. Vide Pāṇini:—नाभ्यस्ताच्छतुः. Even within the cave, Indra was shaking with fear. दिवसानि निनाय. Vide Amara:—वा तु क्लीने दिवसवातरी. This verse is an example of शब्दशक्तिमूलध्वनि becoming: वाच्यसिद्धयश्च.

बृहच्छिलानिधुरकण्ठघडना-

द्विर्कीर्णलोलाग्रिकणं सुरदिशः ।

जगत्प्रमोरप्रसहिष्णु वैष्णवं

न चक्रमस्याक्रमताधिकंघरम् ॥ ५४ ॥

54. The discus of Viṣṇu, the lord of the Universe, whose sparks of fire were shattered and shifted by rubbing against his huge neck, hard like rock, becoming powerless did not successfully operate on the neck of this enemy of gods.

बृहच्छिला. बृहती शिला, येष निधुरः कण्ठः, तस्मिन् घटने तस्मात्

बृहच्छिलानिधुरकण्ठघटनात् By dashing against Rāvana's-

neck which is as hard as rock. विकीर्णः लोलाः अमिकणाः
 यस्य तत् विकीर्णलोलामिकणं. The sparks of fire which
 Vishnu chakra used to emit were shattered and
 thrown away. ((अत एव consequently.) प्रसोद्धं कीलमस्य
 प्रसहिष्णु = प्र-सह् + इष्णुच्. Vide Pāṇini:—अलंकृतनिराकृतप्रमो-
 क्षवोत्पत्तोन्मददृश्यपत्रपटुबुधुसहचर इष्णुच्. प्रसहिष्णु न भवतीति अप्रसहिष्णु
 Powerless. विष्णोः इदं वैष्णवं चक्रं. The discus of Vishnu.
 जगतः प्रभुः तस्य जगत्प्रभोः अस्य रावणस्य. कन्धरायाम् अभिक्कण्ठरं
 an instance of Avyayibhāva compound in विमत्सयम्.
 न अकमत Imperfect 3rd person singular of कम् to cross.
 The Parasmaipada root कम् takes the Ātmanepada
 terminations when it denotes free play, enthusiasm
 or progress. Vide Pāṇini:—वृत्तिसर्वतायनेषु क्रमः. वृत्तिः
 अप्रतिबन्धः, सर्ग उत्साहः, तायनं वृद्धिः. Examples in order:—
 ऋचि क्रमते बुद्धिः, अध्ययनाय क्रमते and क्रमन्तेऽस्मिन् शास्त्राणि.
 It is in the first of these senses that कम् is used
 here. Bhaṭṭoji Dikshita apparently had before
 him the reading अप्रमविष्णु in the place of अप्रसहिष्णु in
 this verse, and the same has been subjected
 to adverse comment as follows:—The suffix इष्णुच्
 in the sense of उत्थील, तद्धर्म and तत्साधुवारी will apply
 only to roots mentioned in the Sūtra अलंकृतम्. The
 suffix इष्णुच् after the root मृ is permissible only in
 Vedas. Vide Pāṇini:—मृवश्च. Siddhānta Kaumudī
 छन्दसीत्येव. मविष्णुः। कथं तर्हि 'जगत्प्रभोरप्रमविष्णु वैष्णवम्' इति।
 निरुद्धाः स्वयः। The use of मविष्णु in classic literature is
 a mere poetic license.

विभिन्नशङ्खः कलुषीभवन्मुहुः-

मदेन दन्तीव मनुष्यधर्मणः ।

निरस्तगाम्भीर्यमपास्तपुष्पकं

प्रकम्पयामास न मानसं न सः ॥ ५५ ॥

55. Breaking open the Śaṅkha treasure, with a plethora of strength, he not infrequently caused the agitation of Kubera's heart which grew melancholy, lost its tranquillity and ceased to think of Pushpaka just as an elephant in rut breaking the conches would agitate the Mānasa lake which becomes miry, whose depth is defied and which is rendered destitute of its flowers.

विभिन्नशङ्खः. In this verse Rāvana is compared to an elephant in rut. The elephant agitates the Mānasa lake. Rāvana agitated the Mānasa or mind of Kubera. An elephant breaks Śaṅkhas or conches while playing riotously in the Mānasa lake. Rāvana also broke open the Śaṅkha Nidhi or treasure of Kubera. An elephant becomes riotous with rut. Rāvana was puffed up with strength. The elephant spoils the पुष्प or flowers in the Mānasa lake. Rāvana captured the पुष्पक chariot of Kubera. The depth of the Mānasa lake is never reckoned by the elephant. The mental stability of Kubera was disturbed by Rāvana सः मदेन. मद means both pride of strength and rut. Vidyā-
Viśva :—मदो दम्भदानयोः. दन्ती इव, विभिन्नः शङ्खः देन विभिन्नाङ्गः

शङ्ख is the name of one of the treasures of Kubera. Nidhis are supposed to be nine in number—महापद्म पद्म शङ्खो मकरकाञ्चो । मुकुन्दकुन्दनीलाक्ष वरख निवयो नव ॥. शङ्ख also means a conch. Vide Viśva—शङ्खो निष्यन्तरे नम्बुललाटास्थि- नखेत्तु च. मनुष्यस्यैव धर्मः. (नम्बुललादि) यस्य सः मनुष्यधर्मा. धर्म at the end of a Bahuvrīhi compound and preceded by a single component of the compound takes धनिच् 1 e., it becomes धर्मन् Vide Pāṇini—धर्मादिनिष्पेक्षलात्. तस्य मनुष्यधर्मणः Kubera's. मन एव मानस मुहुः न न प्रकम्पयामास. The double negative affirms the positive. He actually shook the mind of Kubera मानस means both mind and the Mānasa lake The Mānasa lake is so-called because it was made by the mind of Brahman. Vide Viśva—मानस सरसि स्वान्ते. How is Manasa ? अश्लेषः क्लृप्य उपशमान भवत् क्लृपीभवत्. The mind of Kubera becomes melancholy. The Mānasa lake becomes muddy. Further how is Mānasa ? निरस्त गम्भीर्यं यस्य तत् निरस्तगम्भीर्यं Kubera's presence of mind was put an end to The depth of the lake was treated with scorn Further अपास्त पुष्पक यस्मात्तत् Kubera's mind was relieved of the thought of his Pushpaka, because it was taken away by Rāvana अपास्तानि पुष्पाणि यस्मात्तत् अपास्तपुष्पकं The suffix क is due to the Bahuvrīhi compound Vide Pāṇini—शेषादिभाषा. The lake was stripped of its lotuses The use of the double negative suggests the extraordinary courage of Kubera in other circumstances. The figure of speech is श्लेष

fore-arms plying slightly) and bedecked them with pearls in the form of mild drops of sweat.

रूपशस्त्रशङ्कः. The Sun's turn comes now. अहः करोतीति अहस्करः—अहन्+कृ+ट. Vide Pāṇini:—दिवाविभा— and कस्कादिषु च. The maker of the day i.e., the Sun. अस्य वधूः अलङ्कार Bedecked Rāvaṇa's ladies like a decorator. How is the Sun ? शुची समये स्थितोऽपि Though passing through the summer season in the case of the Sun ; though remaining pure in conduct in the other case. शुचि means summer as well as pure. Vide Viśva:—शुचिः शुद्धेऽनुपहते मृत्तारादादयोरपि । शीघ्रे हुतशब्देऽपि स्यात्. समय means both season and conduct. Vide Amara:—समयाः शपथाचारकालविज्ञान्तयेविदाः. How does he touch the ladies for decoration ? असमग्रं पतन्तीति तैः असमप्रपातिभिः कराणाम् अग्रेः कराग्रैः. शङ्कया सह वर्तत इति सशङ्कः. रूपशस्त्र. He touches them with his rays which fall lightly.—For, a full and hot blaze will irritate Rāvaṇa. कर means both a hand and a ray. The decorator out of fear touches the ladies without freely applying his hand. Vide Amara:—मल्लिह-स्ताशवः कराः. पर्मा न भवन्तीति अपर्माः, पर्मस्य उदकं, तस्य चिन्दवः, अपर्माद्य से पर्मेन्दुचिन्दवश्च, त एव मोक्षिण्यनि तैः अपर्मेन्दुचिन्दवश्चिन्दुमोक्षिकैः With pearls in the form of the cool drops of sweat. Even in summer the Sun is mild. Since by the description of the Sun, the picture of a decorator is brought home to the reader's mind, the figure of speech is ममाशेषि.

कलासमग्रेण गृहानमुञ्चता

मनस्विनीरुत्कयितुं पटीयसा ।

विलासिनस्तस्य वितन्वता रतिं

न नर्मसाचिन्यमकारि नेन्दुना ॥ ५९ ॥

59. The role of an assistant in love to him, was never omitted to be acted by the Moon remaining with the full disc (fully equipped in fine arts), never leaving his house, becoming particularly skilful in making angry ladies imbued with passion and increasing his pleasure while he was inclined to dally.

कलासमग्रेण. The Moon acted as an assistant in love to Rāvana. इन्दुना तस्य नर्मसाचिन्यं नाकारीति न. Assistance in sport was done by the Moon. The double negative affirms the positive. नर्मणि साचिन्यं नर्मसाचिन्यं अकारि Passive Aorist, 3rd person singular of क. How is Rāvana? विलसितुं क्षीलमस्येति विलासी = विलसु + पितुन्. Vide Pāṇini:—क्षी कालवक्तव्यसम्भ. तस्य विलासिनः When he was addicted to the pleasures of love How is the Moon? कलाभि. समग्रेण कलासमग्रेण. He is always with his full rays. No question of increase or decrease of his digits. एतान् न मुञ्चन् अमुञ्चन् तेन अमुञ्चन्. He is always in the house of Rāvana, as a result of servitude or fear of punishment. मनस्विनीः Ladies possessed of anger in love-

ŚĪŚUPĀLA VADHA

रणेषु तस्य प्रहिताः प्रचेतसा
 सरोषहुंकारपराङ्मुखीकृताः ।
 प्रदुर्गुरेवोरगराजस्जवो
 जघेन कण्ठं समयाः प्रपेदिरे ॥ ५६ ॥

56. The serpent-kings serving as ropes sent by Varuṇa in battles, being repelled by his indignant Fish (हुम्) and struck with fear, hastily got back to the neck of the sender himself.

रणेषु तस्य. This deals with Varuṇa's panic. रणेषु प्रचेतसा By Varuṇa प्रहिताः Sent or discharged. उरगाणां राजानः उरगराजाः. राजन् at the end of a Tatpuruṣa compound becomes राज. Vide Pāṇini:—राजाहःसखिभ्यरहच्. से रज्जव इव उरगराजस्जवः an example of उपमितसमास. Vide Pāṇini:—उपमितं व्याघ्रादिभिः सामान्याप्रयोगे. It means नागपाशाः. तस्य referring to Rāvana. सरोषेण हुंकारेण पराङ्मुखीकृताः सरोषहुंकारपराङ्मुखीकृताः (सत्यः) अत एव गयेन सह घर्तन्त इति समयाः (सत्यः) प्रदुर्गुरेव कण्ठं The neck of the one who strikes i.e. Varuṇa himself. जघेन प्रपेदिरे Perfect 3rd person plural of पद् with य. The weapon instead of striking Rāvana hit back on Varuṇa himself.

परेतमर्तुर्माहिषोऽमुना धनु-

विधातुमुत्खातविषाणमण्डलः ।

हृतेऽपि भारे महत्स्प्रपामरा-

दुवाह दुःखेन मृशानतं शिरः ॥ ५७ ॥

57. The buffalo of Yama (lord of the dead) with his ring of horns dug out by this Rāvana for preparing his bow, though the weight (of horns) was removed, bore his head hanging down far low under a huge load of shame in misery.

परेतमर्तुः. This deals with Yama's pitiable plight. अनुना Instrumental singular of भदस् mascu-
line referring to Rāvana. धनुः विधातुं To make his
'bow.' उत्खातं विपाणयोः मण्डलं यस्य सः उत्खातविपाणमण्डलः.
परेतानी मर्तुः Lord of the dead, तस्य परेतमर्तुः. महिषः
Buffalo is the vehicle of Yama. भारे हतोऽपि Although
the load of horns was removed. भार = भृ (3rd conjn.)
+ धन्. महतः प्रपायाः मरः = भृ (9th conjn.) + जप्. Vide
Pāṇini:—प्रहोरेप्. तस्मान् प्रपाभरात्. गुरुं शानतं शिरः उवाह.
'Hung down his head in shame. उवाह Perfect
3rd person singular of वह.

स्पृशन्सशङ्कः समये शुचावपि

म्यितः कराग्रैरसमग्रपातिभिः ।

अघर्मघर्मोदकाबिन्दुमौक्तिकैः

रलंचकारास्य वधूरहस्करः ॥ ५८ ॥

58. The Sun, though passing through the summer tide, (though remaining pure in character) touched his (Rāvana's) ladies with fear with the fringes of his beams falling slightly (with his

fore-arms plying slightly) and bedecked them with pearls in the form of mild drops of sweat.

रूपशस्त्रशङ्खः. The Sun's turn comes now. अहः करोतीति अहस्करः = अहन् + कृ + ट. Vide Pāṇini:—दिवाविभा— and कृत्वादिषु च. The maker of the day i.e., the Sun. अस्य वधूः अलङ्कार Bedecked Rāvana's ladies like a decorator. How is the Sun ? शुची समये स्थितोऽपि Though passing through the summer season in the case of the Sun ; though remaining pure in conduct in the other case. शुचि means summer as well as pure. Vide Viśva:—शुचिः शुद्धेऽनुपहते शृङ्गारापादयोरपि । प्रीत्ये हुतशब्देऽपि स्यात्. समय means both season and conduct. Vide Amara:—समयाः शपभाचारकालसिद्धान्तसंविदाः. How does he touch the ladies for decoration ? असमप्रे पतन्तीति तैः असममपातिभिः करणाम् अप्रेः करप्रेः. शङ्खया सह वर्तत इति सशङ्खः. रूपशस्त्र. He touches them with his rays which fall lightly.—For, a full and hot blaze will irritate Rāvanā. हर means both a hand and a ray. The decorator out of fear touches the ladies without freely applying his hand. Vide Amara:—पडिदस्ताशवः कराः. पर्मा न भवन्तीति अपर्माः, पर्माय उदके, तस्य शिन्दवः, अपर्माय ते पर्मादशशिन्दवः, त एव यौक्तिकानि तैः अपर्मापर्मोदकशिन्दुमौक्तिकैः With pearls in the form of the cool drops of sweat. Even in summer the Sun is mild. Since by the description of the Sun, the picture of a decorator is brought home to the reader's mind, the figure of speech is समासोपि.

कलासमयेण शृद्धानमुञ्चता

मनस्विनीरुत्कयितुं पटीयता ।

विलासिनस्तस्य वितन्वता रतिं

न नर्मसाचिन्त्यमकारि नेन्दुना ॥ ५९ ॥



59 The role of an assistant in love to him was never omitted to be acted by the Moon remaining with the full disc (fully equipped in fine arts), never leaving his house becoming particularly skilful in making angry ladies imbued with passion and increasing his pleasure while he was inclined to dally

कलासमयेण The Moon acted as an assistant in love to Ravana इदुना तस्य नर्मसाचिन्त्यं नाकारेति न. Assistance in sport was done by the Moon The double negative affirms the positive नर्मणि साचिन्त्यं नर्मसाचिन्त्यं अकारि Passive Aorist, 3rd person singular of कृ How is Ravana? विलसितुं शीलमायेति विलासी—विस्तृतं + पितुम् Vide Panini —श्री कालसद्वयसम्भूत तस्य विलासिन When he was addicted to the pleasures of love How is the Moon? कलासि समयेण कलासमयेण He is always with his full rays. No question of increase or decrease of his digits यदा न क्षयः अमुपय तव अमुपय He is always in the house of Ravana, as a result of servitude or fear of punishment. मलितया Ladies possessed of anger in love-

निशान्त. Vāyu stood in the good graces of Rāvana by pandoring to his taste. प्रकम्पनेन शृणु-अनुचकम्पिरे. The gods were pitied by Vāyu. अनुचकम्पिरे Passive perfect 3rd person plural of कम्प् with अनु to take pity upon. Why were they pitied? Because they were अपराधस्य अभावः अनपराध, तस्मिन् बाधिता अनपराधबाधिताः Punished without guilt. Was Vāyu in a better position? Yes. तस्य प्रियेण He was beloved of Rāvana. Why so? Because Rāvana longingly casts his glance at the thighs of the ladies of his harem. कस्य. स्त्रोत्रं चक्षुः यस्य तस्य लोहचक्षुषः. How does Vāyu assist Rāvana in having a look at their thighs? निशान्ते नार्यः, तासां परिधानं, तस्य धूननं, तेन स्फुटं आगः यस्य तेन निशान्तनारीपरिधानधूनन-स्फुटगता. He waves the lower garment of the ladies in Rāvana's harem. Hence under ordinary circumstances Vāyu will be deemed to be guilty of high treason. But since he only adds to the pleasure of Rāvana by behaving thus, he endears himself to Rāvana. अपि shows the contrast between वायु and the other gods. The one is guilty of treason but is favoured by Rāvana. The others are innocent, but are punished. निशान्त means home. Vido Amara :—निशान्तवस्त्रमदनमज्जनागारमन्दिरम् । परिधान The lower garment. Vido Amara :—अन्तरीक्षेष्वन्यत्र परिधानान्येषां शुद्धे. धूनन = धूम् (श्रीग्ने) + धृ + निष् + स्फुट्. In the causal धू takes तुगात्म. Vido Vārtika :—धूम्श्रीग्नेर्नृगल्भः.

तिरस्कृतस्तस्य जनाभिमाविना . . .

मृदुर्महिम्ना महसां महीयसाम् ।

चमार घास्पैर्द्विगुणीकृतं तनु-

स्तनूनपादुमावितानमाधिनैः ॥ ६२ ॥

62. Frequently spurned at by the power of his superior valour which outraged the people, the puny Agni bore a double column of smoke by reason of sighs due to anguish.

तिरस्कृतस्तस्य. Even Agni did not blaze in his presence. The fire merely fumed profusely with smoke. The columns of smoke were re-doubled by means of the sighs that Agni heaved. तस्य, जनान् अभि-मवितुं क्षीलमस्य तेन जनाभिमाविना. अतिशयेन महतां महीयसां comparative degree of महतां. महतां, महतो भावः महिमा. Vide Pāṇini:—पृथादिभ्य, इमविज्वा. तेन महिम्ना By the might of his valour which overpowered all men. मृदुः तिरस्कृतः Often treated with contempt. अत एव तनुः Emaciated. तनुं न पातयतीति तन्ूनपाद् Fire, for it never makes its body hang down. In whatever way it is placed, it always blazes upward. आधिना जातैः आधिनैः. भावि means mental anguish, whereas व्याधि means physical illness. Vide Amara:—पुंस्याधिर्मानदी व्यथा. तपैः Through heavy breaths. Vide Viśva:—वाष्पो नम्रलोष्णगैः. द्वौ गुणौ यस्य तत् द्विगुणं, अद्विगुणं द्विगुणं संययमानं दृढं त्रिगुणादृढं. धूमस्त्रिगुणं चमार.

quarrels. उक्ताः वरुं उत्कथितुं—उक्ता + णिच् + तुमुन्, तत्करोति तदानष्ट इति णिच्. अत्यन्तं पटुः पटीयान्. पटु पटीयस् पटिष्ठ हेन पटीयता. The Moon is skilful in bringing round angry ladies and making them favourably inclined towards Rāvana. तस्य रतिं वितन्वता Further, the Moon increases his pleasure in love. The love-assistant also will be likewise. He will be कलामिः समग्र Well versed in fine arts. एहानमुत्तर He will never leave the house of his master. He will be clever in bringing about union between his hero and his consorts, and he will improve in every possible way the pleasure of his master while the latter is addicted to sexual sport. For कला, vide Vaijāyanti:—काले णिच्चे वित्तपटी चन्द्रांशे कलने कला. For उत्क, vide Amara:—उत्क उन्मनाः.

विदग्धलीलोचितदन्तपत्रिका-

विधित्तया नूनमनेन मानिना ।

न जातु वेनायकमेकमुद्धतं

विषाणमथापि पुनः प्ररोहाति ॥ ६० ॥

60. The one tusk of Vināyaka which was verily uprooted once by this haughty person with a view to making ivory ear-ornaments suited to his ladies of lovely charm does not grow again down to this day.

विदग्धलीलोचित. Even Vināyaka was not-
 pared by Rāvaṇa. मानः अस्यास्तीति मानी A haughty
 person. तेन मानिना. अनेन refers to Rāvaṇa. विदग्धा लीला
 वासी ताः विदग्धलीलाः, तासां उचिता दन्तपत्रिका, तस्या विधादुमिच्छमा
 विदग्धलीलोचितदन्तपत्रिकाविधिरसया With a desire to make
 ivory ear-ornaments for damsels of skilful play.
 In the place of विदग्धलीलोचित, Mallinātha suggests
 a better reading विलासिनीपित्रमदन्तपत्रिका. आतु Once upon
 a time. नूनं Surely. उद्धृतं Uprooted. विनायकस्य इदं
 वैनयकं. एकं विषयं The fact that Lord Vināyaka has
 only one tusk is availed of by the poet in showing
 the valour of Rāvaṇa by exaggerating that the
 other tusk has been removed by Rāvaṇa. अद्यापि
 पुनः न प्ररोहति.

निशान्तनारीपरिधानधूनन-

स्फुटागताप्यूरुषु लोलचक्षुषः ।

प्रियेण तस्यानपराधवाधिताः

प्रकम्पनेनानुचकम्पिरे सुराः ॥ ६१ ॥

g-r

61. The gods who were punished without
 guilt were pitied by Vāyu who committed a patent-
 guilt by raising the clothes of the ladies of his
 (Rāvaṇa's) harem and nonetheless endeared him-
 self to him (Rāvaṇa) who cast his wistful glances
 at their thighs.

quarrels. उक्ताः कर्तुं उत्कथितं = उक्ता + क्तिच् + तुमुन्, तत्करोति तदाचष्ट इति क्तिच्. अत्यन्तं पटुः पटीयान्, पटु पटीयस् पटिष्ठ तेन पटीयसा. The Moon is skilful in bringing round angry ladies and making them favourably inclined towards Rāvaṇa. तस्य रति वितन्वता Further, the Moon increases his pleasure in love. The love-assistant also will be likewise. He will be कलामिः समग्र Well versed in fine arts. एहानमुद्यन् He will never leave the house of his master. He will be clever in bringing about union between his hero and his consorts, and he will improve in every possible way the pleasure of his master while the latter is addicted to sexual sport. For कला, vide *Vaijayaṅṭī* :—काले शिन्वे वितपुटी चन्द्राये कलने कला. For उत्क, vide *Amara* :—उत्क उन्मनाः.

विदग्धलीलोचितदन्तपत्रिका-

विधित्तया नूनमनेन मानिना ।

न जातु वैनायकमेकमुद्धतं

• विषाणमद्यापि पुनः प्ररोहाति ॥ ६० ॥

60. The one tusk of *Vināyaka* which was verily uprooted once by this haughty person with a view to making ivory ear-ornaments suited to his ladies of lovely charm does not grow again down to this day.

कर्णभ्यां सह वरन्त इति तैः सकर्णकैः Snakes have no ears separate from eyes. Now they began to exercise both. सुव्रतस्य भावः सुव्रतः The state of being a serpent. गुणेन गन्तव्यं भुजङ्गः = भुजङ्ग derived from भुजो वीटिल्ये + णम् + खच् (ङित्). न भजे Passive perfect of भज्. The state of serpents was given up by serpents. This suggests also the picture of a vile person becoming reformed out of fear of punishment. He abandons his fault of being double-tongued i.e., speaking as best it suits him, true or false. His vice of tale-bearing hits hard another man's life. Wicked persons generally walk in a curved path i.e., their conduct is never straight. But now they have begun to conduct themselves properly. They have also become सकर्णक governed by a leader कर्णयतीति कर्णकः One who hears everything—a governor. कर्णकेन सह वरन्त इति तैः सकर्णकैः. Since the description of serpents in the context suggests the picture of base persons mending their character, the figure of speech is समाश्रयः. The metaphorical description of a wicked tale-bearer as venomous serpent is common in Sankrit poetry. Vide the following śloka:—अहो खलुभुजङ्गस्य विविद्रोऽयं वषट्कमः । अन्यस्य दशति धोत्रमन्यः प्राणैर्वियुजते ॥

दीपमातङ्गवटाविघट्टितैः

कटस्यलप्रोषितदानवारिभिः ।

परस्य मर्माविधमुज्झतां निजं
 द्विजिह्वतांदोषमजिह्वगामिभिः ।
 तमिदमाराधयितुं सकर्णकैः
 कुलैर्न मेजे कणिनां भुजङ्गता ॥ ६३ ॥

63. In order to please him, the glorious one, the state of serpents was abandoned by the hosts of serpents who gave up their fault of being double-tongued which injured the life of another, who walked straight and exercised their ears.

परस्य मर्माविधं इदं—इप् + क (कर्त्तरि). It refers to Rāvaṇa. आराधयितुं To please, Infinitive of purpose of राध् with आ. परस्य, मर्मे विष्यतीति मर्माविद् तं मर्माविधं = मर्म + ध्वप् + क्तिप्. The final vowel in the first member of a compound is lengthened when its second part consists of the derivatives ending in णिप् of नह् वा इप् ध्वप् इत् राह् and तत्. Vido Pāṇini :—नहिनिह्विष्यधिधि-सहितानिषु वी. निजं द्विजिह्वतां दोषः तं द्विजिह्वतादोषं. द्वे जिह्वे दत्त सः द्विजिह्वः A serpent is so-called, because it has a double tongue or a tongue with a double tip. Serpents have got the innate vice of emitting poison by their sight or biting. That vice has been abandoned by them out of fear for Rāvaṇa. उज्झतां कणिनां भुजः How are the hosts of serpents. अजिह्वं गच्छन्तीति तेः अजिह्वगामिभिः. Snakes naturally run zig-zag, but they began to run straight out of his fear. Further-

कर्णाभ्यां सह परान्त इति तैः सकर्णैः Snakes have no ears separate from eyes. Now they began to exercise both. युद्धस्य भारः युद्धजः The state of being a serpent. गुणेन गन्तव्येति युद्धः—युद्धं derived from युजो कौटिल्ये + यम् + सञ् (ङित्). न भजे Passive perfect of भज्. The state of serpents was given up by serpents. This suggests also the picture of a vile person becoming reformed out of fear of punishment. He abandons his fault of being double-tongued i.e., speaking as best it suits him, true or false. His vice of tale-bearing hits hard another man's life. Wicked persons generally walk in a curved path i.e., their conduct is never straight. But now they have begun to conduct themselves properly. They have also become गङ्गाङ्क governed by a leader कङ्कतीति कङ्क. One who hears everything—a governor. कर्णैः सह परान्त इति तैः सकर्णैः. Since the description of serpents in the context suggests the picture of base persons mending their character, the figure of speech is यामोहि. The metaphorical description of a wicked tale-bearer as venomous serpent is common in Sankrit poetry. Vide the following shloka:—भरो राक्षस्यस्य विविधोऽयं वपुश्चः । अन्यस्य दानि धोत्रमन्त्रं शत्रोऽनुगते ॥

सदीयमातङ्गचटाविधद्विः

कटस्यरूपोविददानवारिभिः ।

66. The rainy season along with the summer, the dowy season together with the autumn, and the frigid season combining with the charm of the spring—at all times all the seasons putting forth a profusion of flowers attained the status of domiciled householders in his city.

तमेन वर्षाः. अस्य पुरे ऋतवः सदा वास्तव्यकुटुम्बिता ययुः.
 अस्य refers to Rāvaṇa. Hence पुर refers to Laṅkā.
 ऋतवः All the six seasons. सदा Always, not in order or separately in their respective turns. The R̥tus remained in his city always to avoid the displeasure of Rāvaṇa. वसन्तीति वास्तव्याः = वस् + तव्यत् in the active significance. Vide Pāṇini:—वसेलम्यत्कर्तरि णिच्.
 वास्तव्याश्च ते कुटुम्बिनश्च, तेषां भावः तत्ता ता वास्तव्यकुटुम्बितान्.
 The status of resident citizens or householders domiciled permanently. ययुः Perfect 3rd person plural of या to go or reach. How are the R̥tus? प्रसूतानां क्लृप्तिं प्रसूतकलाहि. दधतः Plural of दधर् Present participle of धा to bear, 3rd conjugation, Parasmaipada in the masculine. सदा + ऋतवः = मदतेवः. अ or आ together with ऋ or ॠ in Sandhi becomes अर्. Vide Pāṇini:—आहुः. The seasons yielded a plentiful crop of flowers. Flowers of all seasons were found always. How can the R̥tus be said to become कुटुम्बिन्? तमेन वर्षाः समेय. In the three pairs mentioned in the first half of the verse, caro is taken by the poet to group two most conflicti.

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together, and also to see that each of such pairs consists of a noun in the masculine and a noun in the feminine. वर्षा means the Summer. It is masculine. With that सर्पः feminine meaning the Winter is clubbed together. Likewise हिमलग्नः The advent of snow i.e. the dewy season, masculine is clubbed together with शरत् Autumn, feminine. So also शिशिरः, the cold season, masculine, is huddled to वसन्तः, the zenith of the Spring, feminine. शरदा हिमलग्नः समेत्य, वसन्तः शिशिरः समेत्य च. समेत्य Indeclinable Past participle of ई with सं to unite. It modifies the predicate ययुः. The figure of speech in this verse is संन्यासितीति inasmuch as the poet exaggerates that all the different seasons co-existed in Lakṣā.

अमानयं जातमजं कुले मनोः

प्रमादितं माविनमन्वमात्मनः ।

मुमोच जानघपि जानकीं न यः

✓ सदाभिमानैकधना हि मानिनः ॥ ६७ ॥

67. Who, though knowing you as super-man and yet born in the race of Manu and as a powerful, future deathblow to himself, did not release the daughter of Janaka. Of course prestige is always the only wealth of those who have a sense of pride.

अमानयं. The said Ravana misbehaved towards you, and was ultimately killed by you. वः (भवन्तं) understood. जानन्नपि जानवी न मुनोव. He did not leave off Sītā though he knew you. He knew you as what? अमानयं. मनोरथं मानवः = मनु + अण्. Vide Pāṇini :—तस्येदम्. It must not be dissolved as मनोरथ्य. In that case the form will be मनुष्य or मानुष. Vide Pāṇini :—मनो-ज्जाताव्ययौ पुक् च. न मानवः अमानवः Superhuman. Further you are अजः. न जातः अजः = न + जन् + उ. Vide Pāṇini :—अन्येष्वपि दृश्यते. (तथापि) मनोः कुले जातं. मनु was the first king of the solar race. Vide Raghuvamśa :—वैवस्वतो मनुर्नाम माननीयो मनीषिणाम् ; आसीन्महीक्षितामाद्यः प्रणवश्छन्दसामिव ॥. The antithesis is between one not belonging to Manu and one belonging to the race of Manu, between one never born and one born. The idea is that you took your birth as Rāma in Manu's race and slew Ravana. Ravana knew you also as his own slayer. अभीक्ष्णं प्रभवतीति प्रगावी = प्र-भू + गिनि. Vide Pāṇini :—बहुलमाभीक्ष्णे. All-mighty. भविष्यतीति भावी = भू + गिनि. Future participle. भावि is included in the गम्यादि group which takes गिनि in the future significance. Vide Pāṇini :—भविष्यति गम्यादयः. आत्मनः Of himself. अन्तं. अन्तं करोति अन्तः = अन्त + गिन् + अच्. Vide Vārtika :—प्रातिपदिकाद्वत्तये बहुलमित्यत्र which sanctions गिन्. अच् is added to it as one after पयादि. जानन् Present participle of ज्ञा, 9th conjugation, Parasmaipada. अपि Even though he knew the might of Rāma. जनदशदापयं रथो जानवी = जनद + अण् + दीर्घ

ता जानकी न मुमोच Perfect 3rd person singular of मुच्.
 Why did he not leave her? For the sake of prestige.
 हि Because. मानः एषागस्तीति मानिनः Persons who have
 self-respect. सदा, अभिमानः एकं घनं येषां ते अभिमानैकधनाः.
 Since a particular fact is substantiated by a general
 statement, the figure of speech is अर्थान्तरन्यास.

स्मरत्यदो दाक्षरथिर्मवन्मवा-

नमं वनान्ताद्वनितापहारिणम् ।

पयोधिमाषद्वचलज्जलाविलं

विलङ्घ्य लङ्कां निकषा हनिष्यति ॥ ६८ ॥

68. Do you remember this—as the son of
 Daśaratha, you crossed the Ocean divided by your
 bund and ruffled by the rolling waters; and in the
 vicinity of Lāṅkā, you slew him who carried away
 your spouse from the woods ?

स्मरत्यदो. अदः भवार स्मरति is to be treated as a
 question by the चय or intonation. Do you remem-
 ber this ? The rest of the verse is a sentence, the
 meaning of which is the object of स्मरति. The 3rd
 person in स्मरति is because of the use of भवार, though
 the meaning is 'You'. भवार=भ+वृ. Vido Uṇādi-
 sūtra:—भतेर्वृ. अदः This, a pronoun put in apposi-
 tion with the sentence covering the rest of the śloka
 Remember what ? अजु हनिष्यति That you killed him

A subsidiary predicate in the significance of लृट् Imperfect i.e. अनगतनभूत past removed from to-day, will take the terminations of the 2nd Future if the principal predicate governing the same denotes remembrance or recognition. Vide Pāṇini:—अग्नि-ज्ञावचने लृट्. The sentence should not be amplified as हनिष्यतीति यद् अदः स्मरति. For, when यद् is used as a connecting link, the employment of लृट् will be prohibited by Pāṇini—न यदि. हनिष्यति therefore here means अहन्. It should be noted that Imperfect itself is overruled by लृट्, and therefore it will be a mistake to use the लृट्. Where did you kill him? लङ्ग निरुपा. निरुपा is an Indeclinable meaning 'near', and the noun governed by it will take the accusative case. Vide Pāṇini:—अग्निःपरितःसमयानिरुपाहाप्रतियोगेऽपि. What did you become for the purpose of killing him. दशसु दिक्षु (अप्रतिहतः) रथः यस्य सः दशरथः, तस्यापत्यं पुमान् दशरथिः = दशरथ + इम्. Vide Pāṇini:—अत इम्. भवन् Present participle of भू. Vide Pāṇini:—घातुर्भग्न्ये प्रत्ययाः. Becoming the son of Daśaratha, you slew him. After doing what? आनदः अत एव चलन्ति जलानि यस्य सः आयद्धवलज्जलः, अत एव आविलस्य तं आयद्धवलज्जलादिलं. The Ocean is rendered miry on account of the erection of the bund and the consequent currents of water. पयः पीयते अस्तिन्निति पयोधिः = पयम् + धा + क्ति. धा becomes पि when it governs an object used as Upapada and when the अधिस्तरण or a place or repository is intended to be conveyed. Vide Pāṇini —धर्म्यपिच्छरे च. निष्ठह्य

After crossing the Ocean. What did Rāvana do to merit death at your hands? दनस्य अन्तः सस्मान् वनान्तात्
From the Daṇḍaka fore-st. दनितामपहरतीति तं वनितामहा-
 तिने He stealthily took away your wife. अतः refore
to the killing of Rāvana. भवान् सारति ?

अथोपपत्तिं छलनापरोऽपरा-
 मवाप्य शैल्य इवैष भूमिकाम् ।
 तिरोहितात्मा शिशुपालमञ्जपा
 प्रतीयते संप्रति सोऽप्यमः परैः ॥ ६९ ॥

69. Then this hypocrite taking another form just like an actor taking another dress, concealing himself under the guise of Śiśupāla, though identical, is now taken by others to be a different one.

अथोपपत्तिं. This verse deals with the re-birth of Rāvana as Śiśupāla. अथ After Ravana left his body as such. अस्ति At present. छलना एव यस्य एव छलनात्. एतः Ravana. शैल्यः Actor. Vido Viśva :— शैल्यो नटनिरयोः. भूमिकामिव Like the guise of a character. Vido Viśva :—भूमिना स्वनामो रक्षन्मयं स्वस्वप्रदे. अथान्तरम् A different birth. अतः, शिशुपाल इति एव नाम शिशुपालमञ्जपा. तिरोहितः आत्मा यस्य न तिरोहितः Whoso person is hidden by the name of Śiśupāla i.e. who is masquerading as Śiśupāla. अतः Though he is the same Ravana. न न मन्त्रो नमः. इति प्रत्यक्षम्—

seen by others as a different one. An actor playing the part of different characters appears different at different times. Similarly Rāvaṇa now having taken a human body appears to be different. But he is the same. Note the sandhi:—एयः+भूमिको= एय भूमिको. एयः and सः drop their final visarga in Sandhi when followed by a consonant, provided the visarga is not preceded by क, and the said two words do not form part of a compound one of whose members is the negative particle न. Vide Pāṇini:—एतत्तदोः सुलोपोऽङोरनन्तमासे हलि. In असः+परेः the visarga after सः does not drop, because सः there forms part of a नन्तमास. प्रतीयते Passive present of दृ with प्रति to know. Change the voice—परे तमन्वसं प्रतियन्ति. विरोहित—विरस्+भा+क. Vide Pāṇini:—दधातेर्हिः.

स बाल आसीद्वपुषा चतुर्भुजो

मुखेन पूर्णेन्दुनिभस्त्रिलोचना ।

पुत्रा करान्तमहीमृदुचक्रे-

रसंशयं संप्रति तेजसा रविः ॥ ७० ॥

70. As a boy he was possessed of four hands in body, and in his face he resembled the Full Moon and had three eyes. And now as a youth, with the kings made to pay tribute, through his superior prowess he is no doubt the Sun extending his beams over mountains.

स बाल आसीत्. सः Śiśupāla. बालः (सः) While a boy. चतुष्पा, चत्वारो भुजा. यस्य सः चतुर्भुजः Possessed of four hands in his body. The suggestion is that he is as powerful as the four-armed Lord Viṣṇu.

इ Imperfect 3rd person singular of अस्. Fur-
र भुजेन, त्रीणि लोचनानि यस्य सः त्रिलोचनः In his face he
l three eyes. Hence he resembled Lord Śiva.
रिथ पूर्णमासी इन्द्राय पूर्णेन्दुः, तेन वरतः पूर्णेन्दुभिः, निम
not be used separately. It will come only as
a latter part of a compound. Vide Amara:—
तरपदे स्वमी, निमर्तवातानीकासप्रतीकाशोपमादयः. He resembles
a Moon. संप्रति Now. युवा (सः) Being a youth.
इयं Undoubtedly. उच्यतेः तेनसा रविः (अस्ति)
यः valour he is the Sun. How? इत्येव आक्रान्ताः
हीनतः देव सः कदाकालमहीश्वरः Kings are obliged
to pay tribute to him. The Sun also spreads over
mountains with his rays. वर means both a ray
and tribute, and महीश्वर both a king and a mountain.
उच्यतेः Indeclinable, adjectival to तेजसा. चतुष्पा A noun
denoting a defective अङ्ग by reason of which a
metamorphosis comes over the वद्विन्, takes the
Instrumental case. Vide Pāṇini:—वेदादिविहारः. विहार
or defect causing metamorphosis includes both a de-
ficiency and an outgrowth. Hence the वृत्तीया in चतुष्पा.
वेजसा. वेज् is included in the प्रहत्यादि group which
takes the Instrumental when qualifying another
noun. Vide Pāṇini:—प्रहत्यादिभ्य उपसंत्त्यजम्. In the
sentence चतुष्पा चतुर्भुजः there is चत्ति. Also in भुजेन त्रिलोचनः.

In पूँन्दुनिभः there is उपमा. In असंशयं तेजसा रविः there is उत्प्रेक्षा which is aided by छेद in करान्तमहीश्वर. In this verse Śisupāla is compared to the four gods, —Vishnu, Śiva, the Moon and the Sun. The idea is that he is therefore extraordinarily powerful. As regards the story of Śisupāla having four hands and three eyes and their disappearance, see the following extract:—

शिशुपालः पुरा जातरिनेत्रश्च चतुर्भुजः ।
 पितरौ दाघ तं दष्टा दाघं वै चक्रुर्मतिम् ॥
 उन्मचाराध नमसि मागेवमशरीरिणी ।
 नैव त्याज्यो महाराज धीमान् वीरो भविष्यति ॥
 स चारव वधको भावी ये दष्टा निवतिव्यतः ।
 याहू नेत्रं च सहसा तद्रुद्धा पाप्यतामयम् ॥

स्वयं विधाता सुरदैत्यरक्षसा-

मनुग्रहावग्रहपोर्यहृच्छया ।

दशाननादीनामिराद्धदेवता-

वितर्णिवीर्यातिशयान् हसत्यसौ ॥ ७१ ॥

71. Himself dispensing favours and frowns of his own accord to Devas, Asuras and Rākshasas, he ridicules Ravana and others who had their superior valour granted them by the gods that had been propitiated.

स्वयं विधाता. He even surpasses Rāvana and others. यदृच्छा स्वयं According to his own free will, not out of powers conferred by any deity as Rāvana. -- सुराधि देवाधि रक्षासि च तेषां सुरदेवराक्षसां To Devas, Asuras and Rākshasas. अनुग्रहश्च अनग्रहश्च, तयोः अनुग्रहाद्यनुग्रहयोः Favour and punishment. विधाता = वि-धा + कृष् (कर्त्तरि) Doer. असौ Śiśupāla. दशाननः आदिः तेषां तान् दशाननादीन् Rāvana and the rest. हसति Ridicules. How are Rāvana, and others? अमिराद्वाद्य हा देवताद्य, तामिः वितीर्णः वीर्यस्य अतिशयः तेषां तान् अमिराद्देवतावितीर्णवीर्यविसर्पणम्. Their superior valour is conferred by the grace of gods who were propitiated. But Śiśupāla is powerful by himself. वितीर्णः = वि-तृ + क्त (वर्माण). Other examples:—कु वीर्ण, जू जीर्ण, इ वीर्ण, वृ जीर्ण. Vide Pāṇini:—ऋत इरातोः and एदाम्बा-
निरातो नः पूर्वस्य वृ दः.

बलावलेपादधुनापि पूर्वव-

स्प्रवाध्यते तेन जगज्जिगीषुणा ।

सतीव योषित्प्रकृतिः सुनिश्चला

पुर्माप्तमभ्येति मवान्तरेष्वपि ॥ ७२ ॥

72. Even now as before, through his haughtiness due to strength the world is sacked by him who is intent on aggrandisement. Steady inner nature, like a chaste wife, follows a man even in other births.

बलाचलेपात्. जेतुमिच्छुः जिगीषुः desiderative active form of जि. तेन जिगीषुणा. तेन By Śisupāla desirous of aggrandisement. पूर्वमिव पूर्ववत् अधुनापि जगत्, बल अवलेपः तस्मात् बलाचलेपात्. प्रकर्षेण बाध्यते प्रसाध्यते. As in his birth as Rāvana, so in his birth as Śisupāla, he teases the people. सती means पतिव्रता. इव Like a chaste wife. दृढिबला प्रकृतिः Deep-rooted character. अन्ये भवाः भवान्तराणि. Vide Pāṇini :—मयूरस्यंसकादयश्च. तेषु भवान्तरेषु. अपि In other births. पुमांसं अभ्येति Follows (reaches) a man. Vide Manu :—पतिं वा नागिवरसि मनोवाशायसंयता । सा भर्तुर्लोभमाप्नोति सद्भिः साच्येति चोच्यते ॥.

तदेनमुल्लङ्घितश्चासनं विधे-

विधेहि कीनाशनिकेतनातिथिम् ।

छुमेतराचारविषविग्रमापदो

विपादनीया हि सतामसाधवः ॥ ७३ ॥

73. So make this person who has transcended the will of Providence a guest to the abode of Death. For, wicked men whose adversity ripens by their own wicked acts ought to be destroyed by the virtuous.

तदेनमुल्लङ्घित. तत् Indoclinable meaning तस्मात् therefore. विधेः Genitive singular of विधि fate. उल्लङ्घितं शासनं येन तं उल्लङ्घितत्वात्तत्. Though विधेः and शासनं are mutually expectant, and the completeness of the idea in the compound will not be available

unless they are both read together, the compound is permissible on the principle *सपेक्षत्वेऽपि गमकत्वात्समासः*, already explained. एन is an alternative form of एत but can be used only in cases of *अन्वादेश* i.e., when a particular object is first mentioned in order to predicate something and the same is repeated for predicating another thing. Vide Bhattoji under *द्वितीयादौरेण* — किञ्चित्कार्यं विधातुमुपासत्य कार्यात्तरं विधातुं पुनरुपादान-मन्वादेश एन refers to Śisupala. That he has transcended the dictates of gods has been already fully brought out in the sloka — रथं विधाता कीनाश Yama तस्य निकेतनं, तत्र अतिथिं कीनाशनिकेतनातिथिं विधेहि Imperative 2nd person singular of धा with वि to make धा becomes धे before हि and does not get reduplication though belonging to the 3rd conjugation. Vide Panini — *यसारेदावभ्यासलीपश्च* Why should he be slain, and particularly by you? हुमादि-तरं, स चासौ आचारध, तेन विपक्षिमा आपदो यदा ते ह्यभेदराचार विपक्षिमापद् विपाकेन निर्गता विपक्षिमा Roots which are mentioned in पाठुपाठ with ड as दत् like ड पचप् पाके, ड हृप् करणे ड यप बीजसुताने take त्रि in भावार्थ. When त्रि is added to a root म will be further added when the meaning तेन निहत is intended. Vide Panini — *हितं क्तिर* and *क्तेर्मन्त्रियं*. Hence पक्षिम, वक्षिम इक्षिम and so on. *असाधव विपादनीया* Wicked people must be killed. Their death is brought about by their own misconduct. Hence the person who kills is only an instrument, not the principal cause *सर्वा निपादनीया*. It is also possible to

say यद्भिः विषादनीयाः. In juxtaposition with predicates ending in क्त्य terminations, the doer can be used either in the Instrumental or Genitive case. Vide Pāṇini:—इत्थानां वर्तते वा. विषादनीय is derived from the causal of पद् with वि by adding क्नीयर् (Kṛtya suffix).

हृदयमरिषधोदयादुद्ध-

द्रदिम दधातु पुनः पुरन्दरस्य ।

घनपुलकपुलोमजाकुचाग्र-

मुतपरिरम्भनिपीडनक्षमस्त्वम् ॥ ७४ ॥

74. Let the breast of Indra resuming firmness due to the slaughter of his foe, again attain its fitness to be hugged in hasty embrace by the tips of Śachi's breasts thickly abounding in hair standing on their ends.

हृदयमरि. अरेः ययः तस्य उदयः तस्मात् अरिषधोदयात् = शाशनाशलागात्. उद्धः द्रदिमा येन तद् उद्धद्रदिम. उद्ध = उद् + पद् + क्. इत्थस्य भावः द्रदिमा = इड + इमनिच्. Vide Pāṇini:—पृथ्वादिभ्य इमनिच्ञा. इड becomes द्रड by the rule:—र श्रानो हलादेशपोः—पुरः (Accusative plural) दारयतीति पुरंदरः = पूर + सुम् + द् + यच्. Vide Pāṇini:—तृणर्वयोर्हरितहोः and वाचंयमृरंदरो च. तस्य पुरंदरस्य Indra's. हृदयं Breast. पुनः Again. घनः पुलकः ययोस्ती घनपुलकी. पुलोमाज्जाता पुलोमजा, तस्याः कुची, घनपुलकी च सौ पुलोमजाकुची च, तयोः अग्रे, तयोः मुतः परिरम्भः, तस्मिन् निपीडनं, तस्य क्षमं, तस्य भावः तं घनपुलकपुलोमजाकुचाममुनपरिरम्भनिपीडनक्षमत्वं. दधातु Imperative 3rd person.

singular of धा. Let Indra come back to prosperity and indulge in sport as before by the slaughter of Śiśupāla.

ओमित्युक्तवतोऽथ शार्ङ्गिण इति व्याहृत्य वाचं नम-
स्वसिधुत्पतिते पुरः सुरमुनाविन्दोः धियं विभ्रति ।
शृङ्गामनिशं विनाशपिशुनः क्रुद्धस्य चैवं प्रति
व्योम्नीव भ्रुकुटिच्छलेन वदने केतुश्चकारास्पदम् ॥७५॥

इति माघकृतौ शिशुपालवधे महाकाव्ये ॥ यज्ञे
शृङ्गानारदसंभाषणं नाम प्रथमः सर्गः ॥

75. 'Amen' did the Lord say when having spoken these words, the divine sage rose up in the sky, bearing the lustre of the Moon in front. Then as in the sky, so on the face of the Lord enraged at the lord of Chedis, there appeared under the pretext of the knitting of eyebrows the Comet which always indicated the destruction of foes.

ओमित्युक्तवतोऽथ. तस्मिन् सुरमुनौ इति वाचं व्याहृत्य नमः उत्पतिते, पुरः In front. इन्दोः धियं विभ्रति (सति) Locative absolute. When the divine sage rose up in the sky after speaking thus and bore the lustre of the Moon in front. अथ On hearing the sage's words. व्योम् an interjection denoting approval. Vide Viśva:— व्यो प्रवेऽशोऽती रोचे. इति उक्तवतः The Lord promised to do

the sage's word. शार्ङ्गिणः शार्ङ्गमस्यास्तीति शार्ङ्गं तस्य. How is the Lord ? चेरीनां राजा चैयः = चेदि + व्यङ्. When a word means both a ruler and a country, all Taddhita-suffixes which are enjoined in the meaning of अपत्य or issue can be added to it also in the meaning of ruler. चेदि means both a ruler and the country. In the sense of issue the suffix व्यङ् will come by the rule:— वृद्धेत्तोसलादाव्यङ्. When a word denoting a ruler and a country ends in इ, the suffix व्यङ् may be added in the sense of issue. Hence चैयः. This can therefore be used to denote the ruler also according to the previous rule. तं प्रति कुद्दस्य The Lord was enraged at the lord of Chedis. वदने केतुः आस्पदं चकार. The Comet made its appearance on his face. How ? झुरटेः छलं तेन झुकुटिच्छलेन Under the pretext of knitting of eyebrows. The poet says that what appeared is really a comet, but it took the name of झुरटि. Of course the poet means the reverse. झुरटि appeared like a comet. A comet generally indicates a disaster. The comet which took the form of the Lord's झुरटि always indicates the destruction of foes. चरुणाम् अनिरुं विनाशपिशुनः. पिशुन literally tale-bearing, is ordinarily used to denote 'indicative of.' Where did this comet appear ? In the Lord's face which is like the sky. व्योमोऽत्र In the sky the ordinary comet appears. This comet appeared in the Lord's face. For the different meanings of के, see Amara:— केर्गुदी वराकायां प्रहोपाकारिन्मयः. पर following आ in a com-

पुण्ड्र takes the initial augment मुद् when it denotes a place for preserving one's own body Vide Panini — आपद् प्रतिश्रयाम् Vrtti—आमयापनाय स्थाने मुद् निपात्यते. Vyākhyā—आमयापन शरीरसंरक्षणं तदर्थं यत्स्थानं तस्मिन् गम्ये हित्वर्थः । प्रतिश्रयां किं । आ पदात् आपद्

The poet observes in this Kavya the practice of mentioning धीशब्द in the closing stanza of every canto just as Bharavi mentions लक्ष्मी in the concluding stanza of every sarga in Kirātārjunīya The dominant Rasa in this Kavya is Vira (heroic) Raudra Rasa (frightful) can be used as its auxiliary, Krodha or anger is the Sthayi bhava of Raudra, and that is brought out in this śloka It is fully brought into play by the हृष्टि which is an अनुभाव of रौद्र By भोम् is indicated the Lord's वत्साह which is the स्वादिभाव of वीररस In इन्दो धिव विभ्रति the figure of speech is निदर्शना In वन्दे ज्योतीम् the figure is उपमा In सुहृदि श्रेण केऽ the figure of speech is अपहृति or सापेक्षोपेक्षा Dandin says that at the end of sargas, the metre must be changed That is why the metres in the last two verses differ from the principal metre in the sarga

सौन्दर्यविरती^१ शय्यहते सुसंधिम् ।

सर्वत्र विपश्चान्तेत्येत गोचराच्च ॥

End of the First Canto

PROSODY

A ŚLOKA consists of four pādas or feet. For the purpose of scanning metres, eight Gaṇas are recognized in Sanskrit, each Gaṇa consisting of three syllables. Their names and definitions are set forth in the following verse.

आदिमध्यावसानेषु यरता यान्ति लाघवम् ।
भजता गौरवं यान्ति मनी तु गुरुलाघवे ॥

The यगण, रगण and तगण are short in their first, second and third syllables respectively, the other two syllables in each being long. The भगण, जगण and सगण are long in their first, second and third syllables respectively, the other two syllables in each being short. In the मगण and नगण all the three syllables are long and short respectively. गुरु is the Sanskrit word for a long syllable, and लघु for a short syllable. The essence of a syllable is a vowel. All एव or short vowels go to make up लघु or short syllables, and all दीर्घ or long vowels go to make up गुरु or long syllables. All short vowels followed by a conjunct consonant, Anusvāra or Visarga or at the end of a pāda are deemed to be long.

य	—	—	—	म	—	—	—	म	—	—	—
र	—	—	—	ज	—	—	—	न	—	—	—
त	—	—	—	स	—	—	—				

Vrttas may be either समवृत्त or अर्धसमवृत्त or विषमवृत्त. In Samavrtta metres, all the four feet contain the same number of syllables. In the Ardhasamavrtta metres the first and third quarters contain the same number of syllables, and similarly the second and the fourth quarters, the first and second feet as also the third and fourth feet are not equal in the number of syllables. In the Vishamavrtta metres, all the four feet are dissimilar in size. Vide the following extract from Vrttaratnākara —

सममर्धसम वृत्त विषम च तथापरम् ॥
 अग्रयो यस्य चत्वारस्तुल्यलक्षणलक्षिता ।
 तच्छब्द शारतस्त्वज्ञा समं वृत्तं प्रचक्षते ॥
 प्रथमः प्रसमो यस्य तृतीयधरणो भवेत् ।
 द्वितीयस्तुर्वपद्भुत तदर्धसममुच्यते ॥
 यस्य पादश्चतुर्वेदति लक्ष्म निज परस्परम् ।
 तदाहुर्विषम वृत्त छन्दःशास्त्रविशारदा ॥

The principal meto in the First canto of Magha
 18 वराह्य Ślohas 1 to 73 are in this metre

1 यशस्य is a समवृत्त metro with 12 syllables in a quarter. It consists of four ganas—अ, त, ज and र. Each quarter will run like this—

— — — — —

ध्रि य प डि धी म ति शा सि धुं ज गर

Definition. अती दु र्वराष्ट्रमुदीरितं करो

2. पुष्पिताम्रा is an अर्धममृत्त metre with 12 syllables in each of the 1st and 3rd pādas and 13 syllables in the 2nd and 4th pādas as per the following definition :—अयुजि नयुगरेष्ठो यकारो युजि न नञौ जगणश्च पुष्पिताम्रा. The odd-quarters consist of two नगणs, रगण, and यगण, and the even quarters consist of नगण, two जगणs, रगण and one guru. Each of the halves of a verse in पुष्पिताम्रा will run thus:—

— — — — —
— — — — —

Example: दृश्यमरितपोदयादुद्गच्छति दयातु पुनः पुरंदरस्य.

Canto 1 verse 74

3. शार्दूलविक्रीडित is a समृत्त metre with 19 syllables in a quarter, and has been defined thus: स्याद्वैर्म-
चजस्तताः सगुरवः शार्दूलविक्रीडितम्. It consists of मगण, सगण, जगण, सगण, 2 तगणs and guru. Each of the feet of a verse in this metre will run thus :—

— — — — —

Example:

ओमिन्दुष्यतोऽप शार्ङ्गिण इति व्याहृत्य चार्च नमः.

Canto 1 verse 75

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युगान्तकालप्रतिषं	42	समत्तरेणाशुर इत्यु
-रणद्विरायद्वनया	23	समुत्तिक्षपन्वः वृषिवी
रणेषु तस्य प्रहिताः	88	सलीलयातानि न भर्तु
रयाङ्गपाणेः पटलेन	39	स संचरिष्युर्भुवनान्तरेषु
सघूरिष्मन्मतिभार	59	सिर्त सितिघ्रा घुतरां
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विलोम्बेनैव तवामुना	49	हृदयमरिक्थोदया
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